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ABSTRACT

Provided are 11 presentations given at the research seminar of the First National Conference on Creative Art of the Developmentally Disabled, a conference which also included an art exhibit, lectures, and workshops. Following two introductory speeches (by E. Katz and F. Ludins-Katz) are papers with the following titles and authors: "Creativity" by M. Luca (a review of the creative process); "The Creative Necessity" by R. Neperud (a discussion of the developmental model of art therapy); "Four Social Dimensions of Creativity" (explained as possessing actual power, acting on legitimate norms, engaging in meaningful behavior, and functioning nonestrangedly in one's activities) by B. Klein; "The Blossoming of Charlene" by J. Errion (an account of a 20-year-old woman's participation in the Creative Growth center's program); "Brian's Creative Adaptation to His Reality" by B. Stoll (the case history of a 16-year-old mentally retarded and emotionally constricted boy focusing on the symbolic process through which art served as a vehicle for creative adaptation); "Tuning In and Letting Art Turn Them On" by S. Eslinger (a report on creativity and the visual arts for the developmentally disabled); "Creativity and the Developmentally Disabled--A Holistic Approach" by S. Olsen (consideration of creativity as an energy flow); "Music and Creativity for the Handicapped" by S. Mills; and "The Artistic Talents of Atypical Mentally Retarded" by A. Morishima (the case studies of three Japanese artists). (SBH)

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Research Proceedings
The First National Conference On
Creative Art
Of The Developmentally Disabled

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STUDENT OF CREATIVE GROWTH

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FOREWORD

The First National Conference on Creative Art of the Developmentally Disabled was jointly conducted by Creative Growth and The Oakland Museum January 7 to February 6, 1977. The Conference components were an Art Exhibit, lectures, workshops and a Research Seminar.

The Art Exhibit was in two sections. In one gallery were displayed 36 paintings illustrating the vigor, variety, intensity and power of the art of Creative Growth students. In the museum lobby, on 6'8" X 42" panels was shown the development in the creative art of four of our artists.

The Opening Night was a gala public affair honoring the developmentally disabled artists whose work was on display as well as all Creative Growth students. Parents, caretakers, friends, professionals and the general public were present. That night special lectures were presented by Dr. Ruth Mondschein, Director of Cultural and International Affairs, 1977 White House Conference on the Handicapped; by Dr. Geraldine Clark of Utah, representing Fred Krause, Director of the President's Committee on Mental Retardation; and Ben Hazard, Curator of Special Exhibits and Education, The Oakland Museum.

Later in the month, lectures on creative art of the handicapped were presented by Wendy Perks, Executive Director, National Committee-Arts for the Handicapped; by Joan Newberg, California Arts Education Association; and by Dr. Robert Coleman, Professor of Art, San Jose State University.

During the month two full-day experiential workshops were conducted at the museum by the Creative Growth staff. These provided the audience

an opportunity to paint and to model clay alongside developmentally disabled persons.

The Conference's final special event on January 22, 1977 was the Research Seminar on "Creativity of the Developmentally Disabled," during which the papers in this volume were presented. The goal of the Research Seminar on "Creativity of the Developmentally Disabled" was to provide an opportunity for researchers in this field to share their experiences not only with those present but with a wider audience through publication of the Proceedings. The reader will be able to judge how well this goal has been achieved after reading these Proceedings. Comments, suggestions and reactions would be most welcome.

Elias Katz, Ph.D.

Florence Ludins-Katz, M.A.

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Thanks are due to the Research Seminar participants:

Jennifer Errion, M.Ed., Art Instructor, Creative Growth

Sue Anne Eslinger, A.T.R., Alan Short Center, Arts for the Handicapped, Stockton, California

Elias Katz, Ph.D., President, Board of Directors, Creative Growth; Lecturer in Psychology, Dept. of Psychiatry, University of California Medical Center, San Francisco

Bruce Klein, M.A., Art Instructor, Creative Growth, Oakland

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Florence Ludins-Katz, M.A., Director, Creative Growth; Instructor, Merritt College, Oakland

Sherry R. Mills, Rocky Mountain Rehabilitation Center, Colorado Springs, Colorado

Akira Morishima, Ph.D., University of Iowa, Iowa City

Ronald Neperud, Ph.D., University of Wisconsin, Madison

Sandy Olsen, M.A., Spastic Children's Foundation, Chatsworth, California

Patricia St. John, Kean College, Union, New Jersey

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Staff members of Creative Growth

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THE FIRST NATIONAL CONFERENCE ON
CREATIVE ART OF THE DEVELOPMENTALLY DISABLED

Co-Sponsored by Creative Growth and The Oakland Museum
January 7, 1977 to February 6, 1977 (Exhibit on display in Lobby)

Friday Evening, January 7, 1977

Reception for Artists, Guests, Public

Welcoming Remarks
Florence Ludins-Katz, M.A., Director, Creative Growth
Elias Katz, Ph.D., President, Board of Directors, Consultant, Creative Growth

Speakers
Ben Hazard, Curator, Department of Special Exhibits and Education, The Oakland Museum
Geraldine Clark, Ph.D., Director, Division of Child Development, State of Utah (representing Fred Krause, Executive Director, President's Committee on Mental Retardation, Washington, D.C.)
Ruth Mondschein, Ph.D., Director of Cultural and International Affairs, White House Conference on Handicapped Individuals, Washington, D.C.

Saturday (all day), January 8, 1977

"Creative Growth Program" (lecture and slides), Elias Katz
Round table discussion, Creative Growth staff
Studio session with audience and Creative Growth client participation (painting)
"Creative Art of the Developmentally Disabled" (lecture and slides), Florence Ludins-Katz

Saturday (all day), January 15, 1977

"Creative Growth Program" (lecture and slides), Elias Katz
Round table discussion, Creative Growth staff
Studio session with audience and Creative Growth client participation (clay modeling)
"Creative Art of the Developmentally Disabled" (lecture and slides), Florence Ludins-Katz

Friday Evening, January 21, 1977

Welcoming Remarks

Speakers
Joan Newberg, California Alliance for Arts Education, Northridge State University, Los Angeles
Robert Coleman, Ph.D., Professor of Art, San Jose State University
Wendy Perks, Executive Director, National Committee--Arts for the Handicapped, Washington, D.C.

Saturday (all day), January 22, 1977

Research Seminar

"Creativity" Mark Luca, Ph.D., Art Education, University of California, Berkeley

"Creative Art of the Developmentally Disabled: Florence Ludins-Katz

"Research in Creativity of the Developmentally Disabled: Elias Katz

"Journeys in Creativity" Bruce O. Klein, Art Instructor, Creative Growth

"The Blossoming of Charlene" Jennifer Errion, M.A. in Expressive Therapies, Head Art Instructor, Creative Growth

"Creativity in Art" Ronald Neperud, Ph.D., Professor of Art, University of Wisconsin, Madison

"Brian's Creative Adaptation to His Reality: Bobbi Stoll, M.A., A.T.R., Private Practice, Beverly Hills, California

"Tuning In and Letting Art Turn Them On" Sue Ann Eslinger, A.T.R., Visual Arts Director, Alan Short Center, Stockton, California

"Creativity and the Developmentally Disabled" Sandy Olsen, Spastic Children's Foundation, Chatsworth, California

"The Role of Music in Creativity of the Handicapped" Sherry R. Mills, Music Consultant, Colorado Springs, Colorado

"Drawings of Exceptional Children and Their Normal Counterparts" Patricia St. John, M.A., Instructor, Kean College, Union, New Jersey

"Artistic Talent of the Retarded" Akira Morishima, Ph.D., Assistant Professor, Department of Special Education, University of Iowa, Iowa

"Concluding Remarks" Florence and Elias Katz

Introduction

Elias Katz

Today is the final event in The First National Conference on Creative Art of the Developmentally Disabled, and this Research Seminar is a "first," too. I am very excited personally, interested and hopeful that out of our presentations today we may be able to advance our thinking and development in this very interesting and in many ways unexplored field.

We in Creative Growth are dedicated to the idea that all people, regardless of how severely handicapped, have a creative potential. The art exhibit, which includes a series of panels showing the growth in creative artwork of four people and a display of 36 paintings illustrating the variety and power of their art expression, is a clear demonstration that creativity exists and need only be fostered.

What are the implications of this idea? Through a better understanding of the nature of creativity and the process by which creativity develops, we may open up important vistas for improving the quality of life not only of handicapped persons, but of all people.

My interest in the subject of creativity of the developmentally disabled grows out of being a practicing psychologist and worker with handicapped people for many years, as well as having the privilege of working for more than forty-four years with a creative artist and art teacher, Florence Ludins-Katz. One of our first cooperative ventures was making a series of movies of the creative act--artists at work. So working together in Creative Growth is the culmination of a long collaboration.

There are tremendous problems in the study of creativity. We are going to touch on them today from many points of view. As we go through the day, we'll be thinking: How does this fit? How does that fit? -- challenging, asking. Even if you don't ask the question this morning, ask it this afternoon--buttonhole somebody during lunch or in the afternoon. If later you are challenged by some thought, write the person, whether in Colorado Springs, New Jersey, Iowa, or here in Creative Growth.

One of the most important problems in the study of creativity is its definition. A notable survey of approaches to the concept of creativity was presented by Dr. Morton Bloomberg in his book, Creativity. Looking at the various types of orientations he describes--the associative, psychoanalytic, environmental, factorial, cognitive-developmental, and holistic--I believe that Creative Growth lies in the humanistic psychology approach as reflected in the work of Rollo May, Gardner Murphy, Abraham Maslow, Carl Rogers, and others. We will be hearing references to their ideas during the day. We in Creative Growth believe in the potentials of the individual for fulfillment, self-realization, and self-actualization of inner capabilities.

In the course of her work, Florence developed a definition of creativity which not only characterizes the artwork of our handicapped students, but also gives a basis for research. Her definition is: "Creative self-expression is the outward manifestation of what one feels internally. This expression may find its outlet in painting, sculpture, music, dance, poetry, or in other forms. It may be what one sees or experiences in the environment or a transformation of it; or it may be a reaction to inner feelings, moods, or sensations."

I'm not going to elaborate this definition--it reflects what I have seen taking place in Florence's own creative art as well as in the work at Creative Growth. Our students express themselves creatively in painting, clay, and other media, often with a high level of aesthetic merit. Some are careful observers of the world around them and paint what they see in their unique way. Others express their feelings of rage, love, or fear, while some simply enjoy the pleasure of freely manipulating the materials.

My interest is not only in encouraging creativity (and its resulting product), although this is a primary consideration. We are very fortunate in Creative Growth that we collect the work of each person. Even though we do not keep every little scrap of paper or clay, because that would require unlimited space, we try to preserve the most important art produced. This makes it possible to plot out a longitudinal picture of what is going on and to note any significant changes. I am fascinated by this opportunity to study the creative output of each student over the period of time with us.

Another aspect of our work is that we are able to study our students in terms of their self-image. Over a period of time we have noted that in many their self-concept as being self-sufficient and independent has clearly improved, as have their personal, social, and community adjustment both in our program and elsewhere. Many are better able to make their own choices, many are able to handle daily problems more adequately, and a few of the more able have moved on to achieve employment is sheltered settings. These observations raise the question:

Is it possible that expressing oneself creatively can have positive effects on one's self-esteem and social adjustment?

If we believe that developmentally disabled persons have a need for and the right to maximum fulfillment of their potentials for self-esteem and social adjustment, and if we are finding that creative self-expression in the arts contributes to meeting this need, then should we not be providing them with many more opportunities than we now do? Extensive research is necessary if we are to throw light on this intriguing question.

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Ludins-Katz, Florence, and Katz, Elias, Editors. Creative Art of the Developmentally Disabled. Oakland, California, Creative Growth, 1977.

INTRODUCTION

Florence Ludins-Katz

I would like to welcome all of you and invite you to come to the Creative Growth Center. We can participate together in a bigger and broader understanding of the creativity of the developmentally disabled. I believe that through interchange of ideas, of lectures, of seminars, of research, of exhibits we can all work together to make a happier, more worthwhile life for people who have so long been denied true creative experiences.

What is most important is that we have started something here that no tide will ever turn back. We have started a feeling of respect for our disabled people--respect for their individuality, for their creativeness, for their abilities. From now on, let's talk about what they can do and not what they can't do. We know how tremendous are the creative potentials that lie within each of us--the disabled and the brilliant. We must provide the environment for this potential to come to fruition. There are many questions we must ask: What happens to a person as he releases his creativity? What changes occur in him? How does he change his environment and how is he changed by the environment he creates?

The program of Creative Growth was not conceived as "art for art's sake." The program was created to develop happier and more worthwhile people. It is our feeling that this can be best accomplished through nurturing the creative force that lies within each of us. If I had been a dancer or a musician, undoubtedly these would have been the fields I would have chosen, but since my life has been committed to the visual arts, this is the only way I can go. One of our great ambitions is to see Creative Growth centers in

every art established throughout the nation.

I urge all of you to look at the art work. Feel the intensity, the vigor, the emotional impact these paintings have. So many of our people are unable to speak with words, but they communicate so forcefully with their paintings. Walk in front of these paintings, let yourself go, let yourself ride with them. Perhaps our people are lucky because they don't have to grapple with a lot of the aesthetic problems. There is a rightness in what they do. The rightness comes from the aesthetic within themselves rather than from outside standards. Perhaps this is why the art work of our adults is so fresh, almost like the vision of a child and yet so different.

People are vast storehouses of knowledge, of sights, of sounds, of space, of textures. Our developmentally disabled adults have rich and varied experiences accumulated through the years. What they have in common with a child is that wonderful ability to express themselves without getting entangled with a lot of worldly conceptions or misconceptions. What they <u>feel</u> is right <u>is</u> right. A lot of stumbling blocks we have put forth in our intellectual society are not present among our retarded. They trust their own intuitive responses and this is what a creative person must do.

Two weeks ago we acted as advocates before the Board of Supervisors. The county will now have a person arrange art exhibits of the developmentally disabled, of children, of the aged in the halls of our public buildings so that no longer will they be empty but will be filled with hope and pride.

Creative Growth is not an art program standing alone but joins with other programs to share knowledge and experiences so that the ideas of the creativity of the developmentally disabled will become accepted and imple-

mented throughout the country.

I thank all of you who have come to this research seminar and hope that this is the beginning of a wider and deeper awareness of the creativity of all people.

CREATIVITY

Mark Luca

Creativity is a universal attribute to be developed. As expressed in the book by Lark-Horovitz, Lewis and myself (7, p. 66), "Creativity....is not a quality which is either wholly present or totally absent in the individual. It exists to some degree in everyone, manifesting itself in a variety of ways." In all of us the creative process usually follows a series of steps: (1) preparation; (2) incubation; (3) illumination; (4) synthesis; (5) testing; (6) final closure. This is a process that is operative for the scientist, the writer, the artist and the housewife. As an artist, I prefer not to be conscious of outlined steps, but to concentrate intuitively upon the evolving aesthetic problem solving process. George Leonard said (8, p. 99), "The artist, like all rogues, mocks solemnity. And he shows us how to be nobly wild, not mad."

The psychologist Gardner Murphy has the following view of the creative process (3): "First, there is the immersion of the sensitive mind in some specific medium, which gives delight and fulfillment, whether it be the world of color, tone, movement, space, time, the world of force and organization, the world of words, of images, of social relationships, or the world of contemplation and mystery. Second, sensitivity leads to the acquisition of storehouses of experiences which consolidate themselves, just as all learning experiences do,

into higher units or structured patterns of ordered experiences. The third state is that of inspiration or illumination. The fourth step is that of hammering out, the shifting and testing, the critical evaluating and perfecting of the work done."

The creative process can be verbalized in a variety of ways and seems like a difficult, abstract process, but is natural to all of us. It is certainly more natural than the cognitive rigors that we perform in formal education.

Still another way of looking at the creative process is that it is problem solving -- seeking a new concept or a feeling of rightness in terms of what we want in our environment or within ourselves.

Rollo May, in his Courage to Create (10, p. 40) states that "....the creative process must be explored not as the product of sickness but as representing the highest degree of emotional health, as the expression of the normal people in the act of actualizing themselves." In his description (10, p. 41), "The first thing we notice in a creative act is that it is an encounter" and (10, p. 43) "can be seen only in the act." "The second element.....is the intensity of the encounter. Absorption, being caught up in, wholly involved" (10, p. 44) describes the artist, "or even the child at play..." (10, p.49) "....it is rather suprarational. It brings intellectual, volitional, and emotional functions into play all together." (10, p. 49) "There are now data in Rorschach responses....that indicated that people can more accurately

observe precisely when they are emotionally involved -- that is, reason works better when emotions are present." (10, p. 66) "The creative process requires the capacity for the constructive use of solitude." For everyone solitude can either reach in the direction of empty despair or, more hopefully, in the direction of creative involvement."

Within the last few years there has been a growing interest in the implications of the bimodal brain function and its relationship to education. As the physiology and the psychology of the normal and abnormal brain is better understood, the creative process and its relationships to art and education will likewise be better understood. The right-brain hemisphere (the affective, Dionesian, the holistic and even the sinister) and the left-brain hemisphere (the cognitive, Apolonean, the logical), the two sides of the brain properly work together, back-and-forth, to produce a unified statement.

Why are some people (under the right circumstances) more involved in the creative process than others? As someone once said, "The mountain climber seeks to conquer 'because it is there', but the artist produces art 'because it is not there'." To Freud (2, p. 2), "the creative person partially abandons the world...of reality for fantasy to provide an outlet for his unsatisfied unconscious energies..." Creativity is seen in part as a "continuation of play begun in childhood." On the other hand, Carl Rogers (2, p.5), sees the creative process as "self-fulfillment" and "self-actualization". Hilda Lewis writes (7, p. 170), "The creative person is attracted

to the baffling, and the mysterious and the difficult; who is independent in thought and judgment, questioning, receptive to new ideas, constructive, energetic, willing to take risks, preoccupied with a problem, persistent, intuitive, sensitive to the external world, and not afraid to regress." "The creative adult bears a resemblance to the small child, whose normal mode of behavior is creative."

In the sense of the very highly productive person, we are all handicapped. We are each very far from that lofty potential. When we were children everyone of us was creative to the extent that we saw (7, p. 171) "the world through innocent eyes." "Creative adults retain the capacity to wonder, the ability to see and respond to the uniqueness in every situation."

Frank Barron (considered by many to be the leading psychologist in the field of the psychology of creativity) said that (1, p. 1) the creative person has "a genuine, pervasive innocence or naivete of perception" which underlies natural "productive originality." (1, p. 13) "In the creative adult, the child remains fully alive."

In our distracting, materialistic society, it is hard to sustain ones creative nerve; difficult as a teacher to guide even the highly creative; and, seemingly impossible to make any progress with the "developmentally disabled adult."

However, I know that there is hope for the future of creative activity for the exceptional person because I have seen great progress made through the creative, self-actualization philosophy of the Creative Growth project. The faith and

dedication of Florence and Elias Katz and their staff has shown that harnessing the creative attribute in all of us can pay great educational dividends.

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The Creative Necessity

Ronald W. Neperud

I'm very interested in being here, not because it was cold when I left home and it's so nice here, but it's a wonderful opportunity to see the work that is being done. I didn't come so much to talk about creativity in art, which is a pretty big subject, but rather to find out what was going on here because I was very impressed with the work done in the Creative Growth center and with what Florence and Eli had to say.

I have a good many students at the University who are interested in what they call art therapy. They are trained in the arts, and are very interested in working with various groups. I think I mentioned something about the nature of art therapy to Eli and he made a very good distinction I thought at the time, in which he said there were two models--one would be a medical model, in which the works would be used by therapists; and the other would be a developmental model, in which the individuals are interested in the growth and development of each person. The latter model, that of development, is the kind we are very interested in because we are trained in the arts and we are not therapists. I think there is certainly a place for therapists in this work, but I'm interested in finding what has been happening here. I was happy to visit the center and find out a great deal about it, and to see the fine presentation this morning. That gave a very exeellent view of the program.

But I just want to point out also that I myself am a practicing artist. Unfortunately, time doesn't always permit one to do as much painting as one would like, but I think that one of the most rewarding things during the past month was that it was so cold and snowy outside that we really had a chance to concentrate on the painting. It was a very good feeling, just the kind of feeling you point out that your students have at the center.

I'm going to give a very brief overview of a larger paper I have been working on. It's more in the way of developing a model and gets sort of esoteric in some ways. There have been various debates, for example, about high culture, low culture, about the work, the artwork, that some people do, and that others don't, and in effect what happens is that you begin to get dichotomies. If I'm interested in anything it's an attempt to develop some kind of structure that destroys these dichotomies. The title of this paper is what I call "The Creative Necessity". I think that the most compelling motivation of human beings is a search after meaning. I'll read a few excerpts from this paper to point out some of these dimensions.

Although it's been a good many years since F.C. Bartlett described every human oognitive reaction as an "effort after meaning", it's still a powerful idea. In fact, the <u>search after meaning</u> is as apt an explanation of human motivation as any that exist (in my terms, naturally). Separately, the processes of thinking, reasoning, perceiving, imagining,

remembering, are incomplete as explanations of human functioning. But these processes are given vitality and direction through the individual's continual search after meaning. Man's major motivations have at various times been ascribed to everything from drive mechanisms and instincts, to gratification of the ego, etc. But in viewing man as a rational and feeling being, drives and instincts would barely remove him from other animal life. To the contrary, his cultural accumulations--literature, music, drama, and the visual arts--representing symbolic systems of the highest order, reflect a facet of man which even in periods of adversity and transition find expression in exquisite forms. The arts not only derive meaning from life but give intensified meaning to human existence. It is these accomplishments beyond the bio-social needs which have been attained through probing, creative efforts that lead me to ascribe the aspiration after meaning as man's most compelling motivation.

There is considerable evidence supporting a search after meaning prompted by needs to: actively seek stimulation, have an effect upon one's surroundings, and relate to others. It should be obvious then that the individual is not viewed as a passive respondent to the conditions presented, but is a seeker, an adapter, and a creator. One is not only affected by particular environmental situations and conditions, but also is an effector of surrounding conditions.

There is one aspect of creativity that you may not agree with completely, but I believe creativity extends beyond the creation of an expressive object. The creative process is the development of a physical or material pattern or form which becomes the object of perception and/or contemplation not only for a public but for the creator as well. The significance of this is not the process by which the physical pattern is created but rather the use to which creation is put by the creator. The artist discovers aesthetic meaning in the object as does anyone else who is adequately prepared. The artist does more than express something; he creates a structure in which he discovers and appreciates embodied meaning. In doing so, not only has the creator brought forth an object which has potential of expressing meaning, but which can add new meaning by affecting the perception of the artist and others. And this to me implies then that creativity is in essence a search after meaning, in which not only the vision of others is affected but also the artist's own vision.

One of the remarkable things that I have really come to appreciate in the work that is being done at Creative Growth is the fact that these handicapped individuals are continuing to search and develop in a particular direction. Certainly they try different things but they do keep moving on.

I was commenting about some of the art education in public schools today. I don't know whether we can fault the

fact that we are working with large classes sometimes, or what. Occasionally we get very nice products from these individuals; but beyond the classroom what they create is something else. I frankly appreciate very much the kinds of drawings that one of my boys continues to work on at home, doing whole series of trucks or construction scenes. Others explore other avenues. But there is this kind of continual search and development that has particularly impressed me at the center, and the work that the people do there. It is that particular aspect that art educators could really profit from if they could follow it up in the work in schools.

The Creative Growth students are working with something that has real meaning to them. When there is strength of meaning, the pieces of work fall into place quite readily and we do not have to take the Bauhaus approach to teaching design. I think design is quite inherent in and related to the strength of meaning of the individual. And I'm saying that my boy at home is working with something that has real meaning for him and these handicapped people are working with things that have real meaning for them.

One other bit here and then I will conclude. This has to do with the matter of social belonging, the aesthetic experiencing. I regard what I call aesthetic knowing as the highest level of knowing. We could get into whole papers on that alone, but here we're concerned with a special aspect of that knowing, beyond the benefits which have been previously mentioned. We live in a society or community of other humans.

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Our interactions with others range from mundane contacts insuring bodily needs to involvements of feeling and will. These interactions or communications may range from the most casual and objective kinds to the deepest order of aesthetic knowing.

To the extent that men have common understandings and feelings, there is a bond between them. The noted English aesthetician and philosopher, Louis A. Reid has expressed the view, "Embodied interpersonal relationships express themselves symbolically, and in deep friendship and love are symbolically united in care for good." We have probably all experienced the feeling of warmth that accompanies the free flow of conversation with others who we perceive as understanding or knowing what we are talking about. At the heart of the feeling of understanding is the process including an attentive listener, one who through appropriate cues, verbal and gestural responses, communicates a sense of understanding. Central to this interaction is a commonality of meaning, not just in the sense that one necessarily agrees with everything or that the exact words are used that please another, but simply that meaning is communicated. One understands and one receives the other's message.

If aesthetic knowing provides the highest order of meaning, then the highest order of communication is among those who perceive and reflect an understanding at the aesthetic level. There is communication at a subtle level by

the very knowing that one's fellows are aware of a rich meaning, heavily loaded with feeling. In a sense there is communication at a feeling level, not that feeling itself is communicated, but subtle cues indicate among individuals the perception of the object or event at the highest level of feeling and of being one with the object. This is perhaps most commonly experienced by, I think, moving passages of music. I like music a great deal, as well as painting. The feeling no amount of discourse can convey, but such heights of knowing are apparant among participants in the visual arts as well. What encompasses one is the feeling or realization that one is a part of something greater than oneself, a humanity that has existed in the past and continues to struggle and evolve. Knowing that one's moments of highest consciousness are too few, too few but to be shared with other knowing humans. Thus, there exists the potential of a shared and felt consciousness, the highest order of knowing, and a sense of community for those who make the effort.

I have attempted to present evidence that there is a creative necessity which has its roots certain biological and social needs. However, beyond merely meeting needs, humans in their search after meaning affect their situation by creating new forms of environments, thus actively extending their vision. Man is not stimulus bound, but is a seeker, an adapter and a creator, a fact which forms a common bond with all other humans regardless of their ability, status, or predicament. I think I see that illustrated in the work

that you are doing with these people here.

And with that, I'll conclude.

FOUR SOCIAL DIMENSIONS OF CREATIVITY

Bruce O. Klein

In this paper, I present two handicapped artists and discuss four social conditions which nurtured their growth. The artists are James Chilton and Charlene Rice. The four social conditions are possessing actual power, acting on legitimate norms, engaging in meaningful behavior and functioning nonestrangedly in one's activities. I argue that the successes at Creative Growth (1) as evidenced in James and Charlene are, in no small part, a function of these four conditions. Before I explain exactly how, let me present the work of James and Charlene.

James Chilton

James is mildly retarded, in his late 30's, and lived in an institution for twenty years. He is a great walker and uses his walks to get ideas for his paintings. Our project became to visit places James would like to see, but couldn't alone. From these visits James would do a drawing. Sometimes we would talk about drawing. In this way we slowly built up a body of drawings important in James' life and a series of explanations telling why.

The first picture James ever drew was of barred windows. The barred windows of the institution James lived in. Listen to James (2) talk about this institution:

> "Barred windows, that was the first painting I ever did. When I was a kid I never had a chance

Fig. 1

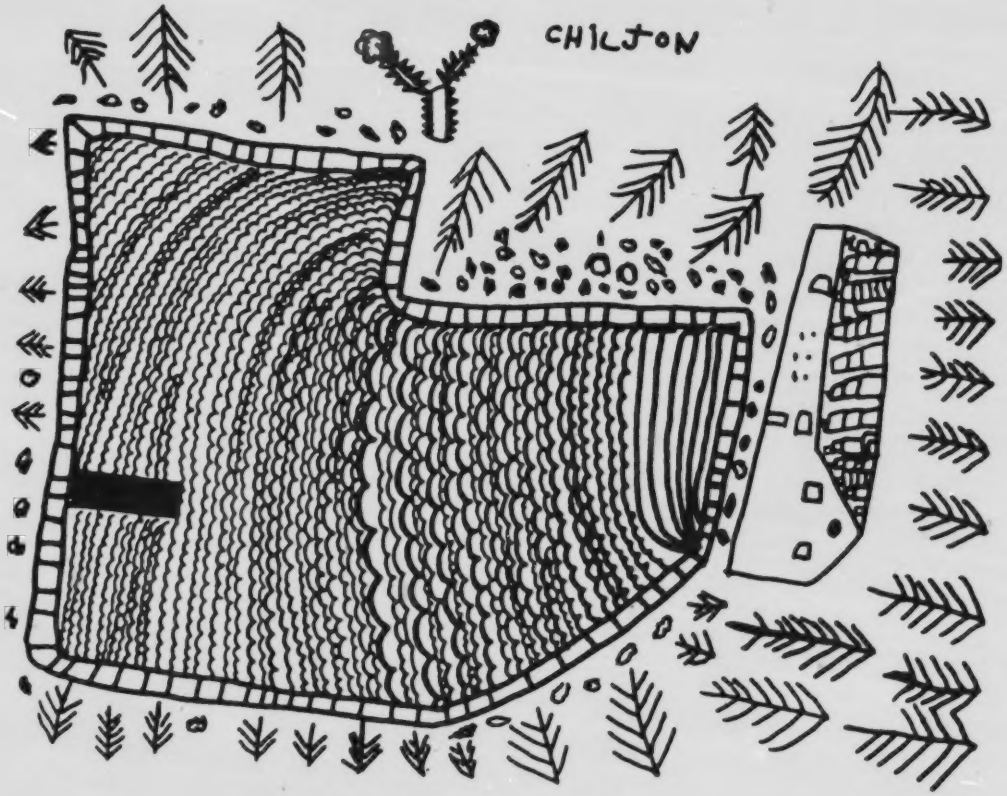

Fig. 2

to paint...painting opened up my mind to the world...I was put away in an institution. You don't get to do nothing...Getting out was fine: just to see the outside world."

What is this outside world James sees? Here are four places James drew (Fig. 1-4)(3). In the first, you'll notice BART. BART is one of James' symbols for freedom. Listen to James talk about Freedom: (Fig. 1)

"Once when we were in Sonoma we took a bunch of kids to see the Christmas decorations in S.F. Our attendant said we couldn't go on our own...people would laugh at us and call us names. Things like that. You don't get the freedom up there that you get on the outside. I feel more secure now on the outside. I've changed a lot since I've come out.. I did a lot of things for myself got myself a job (sheltered workshop job) and things. I learned to ride the bus by myself and go where I want. It's very important to be able to go where you want. I've never messed up. I'm going to stay out for good."

Figure no. 2 is a swimming pool. Listen to James talk about swimming:

"I like to swim. I just like to swim and dive and swim a lot. And stay in good shape. You know what I mean. Oh, I swim a lot. I want to go off the high dive. I'm not a scared of that. I can go off that high dive..I'm not a frady cat. I'm a man now. It's a high dive, but I'm not scared. I used to be afraid, but I'm holding my head up like a man now."

Look at figure no. 3, the bus. There are two buses in James' life. One bus takes him to snow in the winter and the forest in the summer. The other bus, the A.C. Transit bus, takes him through the city. Not everything he sees in the city he likes. Here he is talking about the bus:

"You know when you go on public transportation..you're not saying anything to anybody else and people..I mean not all people but some talk about ya..laugh

Fig. 3

Fig. 4

> behind your back and call you weird and all that really hurts...Once these girls got off the bus, oh, I don't know where downtown someplace and these girls they say: "Oh, there's that mentally retarded dude and he's acting weird and all" and they laugh..I don't know..It's..you just have a good time being excited and they go and say those things..."(4)

If James finds the world difficult at times, he also finds joy in the world. Here is the Golden Gate Bridge (fig.4). Listen to James talk about why walking across it was important to him:

> "We were on our own. You know what I mean? I was getting all our strength for walking from my legs... I patted the cable holding the bridge up. It was cold...that was alright...I could take it. I wasn't scared. I looked over the bridge..I knew the place where the guy jumped. I was thinking all kinds of things: the tunnel, Marin, the fog, the towers, the railings coming down, the people going by in cars, small cracks in the roadway. I wasn't worried too much. I was on my own. You know what I mean?"

Notice the amazing complexity of this response, how sophisticated his observations, what a wealth of knowledge, breadth of experience...James was isolated in a state hospital until a few years ago. The staff despaired of his capacity to function unattended. Few would have suspected the depth and range of his creative potential. Today James is free. James knows this: to be on his own, if you know what he means?

Charlene Rice

Charlene is the second artist I worked with. She is a developmentally disabled young woman with learning disabilities. For three months, we worked on illustrating a story she wrote. I want to quote from two small sections

of her story, and then go on to discuss Charlene's creative process.

Her story is about a girl's experiences in the forest and at the edge of the sea. Here she talks about running through the sand:

> "Take off your shoes. Your socks. Run through the sand. Letting the sand run between your toes. Feels so great. Feels so free. Jumping through the air shouting, I'm free. I'm free."

In another section she talks about body surfing:

> "Running through the water. This great wave behind me, so I decide to stick it out on my stomach. You know flat. Waves just coming. A big white blue wave, feels so cold. Getting on top of it. Feels so cold salty taste splash I'm riding on it. Feels so great, you're riding it. You're on your stomach body surfing without a board."

For three months, Charlene worked on illustrating the story she was writing. She drew dreams, hiking experiences she had, places she visited, fantasies and hopes. She wove them into a tapestry of painting and combined the paintings with words.

In her story she produced seven or eight paintings, six of which we grouped into a sequence with short paragraphs displayed below them. Doing this project involved the whole range of her creative capacity: problem solving abilities, verbal and visual; intense, prolonged concentration; a sustaining drive; a sense of artistic rightness, both verbally and visually; inventiveness; experimentation; originality and freedom of expression; decision-making; self-

discipline; risk-taking and a willingness to drop old habits.

In addition Charlene had to avoid letting her creativity become blocked. I do not want to misrepresent the quality of her creative process. Sometimes Charlene drew cute cartoon figures: a reverting to old ways of winning approval. Sometimes she wished to please: bringing in copied work and attempting to pass them off as her own. Sometimes she would be afraid to make mistakes, or seem a fool or was afraid of being misunderstood. Once or twice I criticized her unthinkingly and she responded by withdrawing. She didn't want me messing around with her self-esteem. But being afraid is natural and normal. She overcame these difficulties to finish her project. Charlene's creative process might be considered a paradigm for creativity in the developmentally disabled.

Both James and Charlene are people who benefited enormously from Creative Growth. From the host of factors that influenced their development, I have chosen to focus on four (6). Let me turn to explicating how these factors nurture growth.

Four Social Dimensions of Creativity, and Self-Actualization

I have thought about why Creative Growth works in terms of alienation theory. Such research (7) leads us to look at four variables to explain alienation: powerlessness, normalessness, meaninglessness, and self-estrangement. This perspective helps us explain Creative Growth's success.

Compared to their home situations, or their workshop experiences, most of our clients at Creative Growth are relatively speaking, powerful, acting on norms legitimate in their own eyes, engaged in meaningful behavior, and functioning nonestrangedly. I will discuss these dimensions individually, and then summarize my views.

Powerful Clients

If clients come to Creative Growth with a history of powerlessness at home, with their caretakers, in state hospitals, or at sheltered workshops, at Creative Growth they have considerable control over the conditions of their being at Creative Growth and over the immediate painting process.

Control Over the Immediate Painting Process

Compare our clients to our clients working in their workshop. As workers they have a definite break, definite pace to work, a limited physical mobility, a limited job choice, and a restricted job quality control. As our clients they can choose their own pace, stop when they want, or rest on impulse. They choose the tools of their work--colors, brushes, paper size. They can vary the sequences of operations in the act of painting and the mediums they work with. They are relatively free from excessive pressure to paint, have a large freedom of movement, and individually control the quality of their work. They determine when a painting is done and what will be the level of their aesthetic excellence. All these factors help create a feeling of

control, encourage initative and frequent use of their judgment.

Since our stress lies on each student developing his own aesthetic, our results lack standarization. The skills in each style cannot be subdivided and taught piece meal, because they are a unique function of each personality structure. Nor can the results be made repetitive. Each style involves a wide variety of idiosyncratic operations of color choice, brush work, medium placement, etc. The development of these styles demands time to putter, to perfect one's own work, to try out one's own ideas and hence, cannot be performed under pressure.

Powerful Clients: Control Over the Conditions of Being At Creative Growth

If they have considerable control over the immediate painting process, they also have considerable power over the conditions of their being at Creative Growth. In general, we accept only clients who desire to work in the visual arts. If a client is being forced to come (parents, caretaker, social worker, psychologists), and doesn't really want to paint, we respect his rights. On the other hand, if a client wants to attend and his caretaker doesn't want him to, we will defend his right to come, even to the extent of going to court for him. Our clients know this.

On the other hand, certain behaviors are expected: roughly, nonviolence, an interest in art, and "adult behavior." Sometimes we have to "lay down the law."

When disputes arise, they are mediated by a contract-type arrangement that the client mutually negotiates and signs. During the initial two week adjustment period, the client is allowed time to decide what he wants to do. Then he is asked during a counseling session what his goals are at Creative Growth. For most clients this is the first time anyone has cared enough to bother to ask. We implement their goals as much as possible.

To a limited extent the clients control the physical appearance of their environment. They decorate the rap room. They put up their art works. They sit where they like, take home art work they want and receive any profit from the sale of their art work. They also own the product of their labor, i.e., their painting.

Control over the immediate conditions of being at Creative Growth and control over the immediate painting process give our clients actual power in a life typified by powerlessness. These conditions help change our clients' perception of themselves as objects being manipulated into persons whose decisions effect changes in their work.

Meaning and Purpose in Painting:

As a worker in a workshop, a client drops five bolts into a plastic bag. At Creative Growth, a client can potentially choose his own topic and medium and paint it, take it back to be matted, help with the framing, help set up his exhibit, log the sale, pocket the money from his sold

painting, and go out to the store with a staff member to purchase whatever he wishes with the money he made from his art work. The fractionalization of his understanding (Chinoy, 1955) that typically occurs is reduced by giving our clients the opportunity to get a picture of the entire organization of Creative Growth.

In addition, because each painting is a unique and different product the client can recognize his distinctive work. The individuality of the artistic endeavor preserves the organic relationship of part to whole, of artist to his artistic product. Few situations in his life have a comparable wholeness.

Because of his power as in individual at Creative Growth, and of his nonfractionalized understanding, fearfulness is reduced and security increased. Our artists understand most of the things going on around him. If he sees someone trying something new, he knows he can try it. Since he has tried many different activities, he knows and understands most of the activities he sees going on around him. Trying a variety of activities broadens his understanding in general and his artistic skills in particular.

Finally, our artists not only take their work home, but have decided on occasions to enter shows, have received special awards, seen clippings of their work in newspapers and participate in our seminars. They know, as one client has said, "We are making history." All of this

increases the meaning and purpose in their lives by broadening the scope of their understanding, by giving them the opportunities to learn new sets of skills, and by allowing them to discover a relationship between their lives and the larger world outside themselves.

If power increases their sense of self-competency, and if meaningful activities nurture their self-esteem, the last two dimensions we examine improve clients' sense of social competency and help raise their level of self-actualization. To these dimensions I now turn.

Social Isolation and Membership as a "Creative Growth Artist"

Our clients paint around tables, six or seven to a table. Laughing, joking, teasing, these enthusiasms develop around painting. The first tentative steps are taken towards male/female relationships. Discussions ensue at coffee breaks. Special projects nurture friendship and mutual cooperation.

Since our art is noncompetitive, no normative order develops around one conception of art as best and no client pecking order develops over who best fulfills that particular image of "artistic" development. Everyone at Creative Growth is an artist and is equal. Most typically, feelings of self-competence develop as the image of themselves as "artistic" develops. This base from which to repair damaged self-esteem is legitimized and institutionalized (Wever, 1947) as the client takes on a "public identity" as an artist, e.g., sells

his work, sees his work in a museum, reads a newspaper clip about his work, or receives a letter of appreciation.

Clients not only develop an "occupational identity" (Blauner, 1967) as an artist, but they identify with Creative Growth's goals. They prefer painting over other activities, are rarely absent unexcused, and participate fully in special activities. In addition, there is almost no social distance between staff and clients: hugging, touching, physical warmth characterize interactions. Friendships with staff are important. We encourage peer social interaction away from Creative Growth.

We also attempt to counter even more subtle dimensions of social isolation. Rap groups are limited to "face-to-face" ability grouping to encourage meaningful interactions. The social use of space is considered. A client can ask for a staff meeting on him to understand the way we perceive him. He can also become a teacher's aide, volunteer, staff member, or member of the board if he has the capabilities.

Lastly, as a "creative momentum" builds with each class, we work very hard to maintain the "charged" atmosphere around exciting artistic activity. This charged atmosphere is very important to motivate clients.

Rap groups and independent living sessions are chosen so as to allow a sufficient number of clients on the floor to maintain the "buzzing" activity level that communicate "spark" to a session. Each client is asked

whether he wants to leave his painting to attend a rap group or an independent living session. No outside intrusion is allowed to disrupt a client's creative momentum. Visitors must paint with the client. Internal disruptions are quickly isolated and humanely dealt with.

By developing an identity as an artist by gaining respect from visitors, by working in a noncompetitive atmosphere, by enjoying staff friendships, and by participating in creative momentum, the effects of a fragmented and broken social competence are muted. A client begins to develop a sense of loyalty to immediate and larger social collectives.

We have seen how the social structure at Creative Growth promotes control, commitment, and meaning in a client's life. If this is so, how does the very act of painting nurture his creativity and growth?

Involvement, Self-Expression and Self-Esteem: Creating a New Self-Image

Two factors underline our success with painting: (a) the generous, natural endowment of everyone with artistic abilities, and (b) our conception of art as an individual self-expressive activity(8).

These two factors reinforce each other: on the one hand, a certain range of artistic abilities can function at a very high level aesthetically without mediation through problem-solving cognitive capacities (e.g. math/verbal skills) and on the other hand, our conception of art stresses expressive "emotive" artistic styles that least depend upon

artistic skills which involve cognitive abilities like optical accuracy and perspective.

These two factors meet in the experience of the client. Of course art affects different disorders differently, and at Creative Growth, we deal with a wide range of disorders. Charlene (Robinson, 1970) is a client where the effects of our program can most clearly be seen; so is James.

When such a client comes in with a history of failure (Cromwell, 1963) and outer directed style of problem solving (Turnure, Zigler, 1964), his problem becomes to discover the relevant dimensions of "artistic activity" Typically, he tries a wide variety of strategies to avoid trusting his own solutions, e.g., disclaimers of ability, rebellion, limit testing, diversionary tactics, imitation, reversals to previous praise-winning solutions, etc. Rightly so. His previous experience has shown him in so many of his life situations that his own impulses, decisions, and solutions are inadequate. But other factors (level of expectations, mothering, permission to fail) sooner or later encourage him to trust his own solutions in artistic activity. Almost any solution he chooses receives positive reinforcement. This massive short-term positive reinforcement (9) soon overwhelms his inadequate learning history, and "spills" into changes in feelings of self-competency. This change offers a new basis for self-esteem. New self-esteem gives him courage to risk failure in other areas; ask a girl out or attempt a more difficult project. Thus changes occur.

A host of other variables can interact to complicate the picture. Setbacks occur. Plateaus are reached. Backsliding is sometimes necessary before future growth. But growth occurs, and occurs with most of the clients. Painting as an activity helps turn "alienated clients" into people who can paint with joyous concentration for a full three hours, who are disappointed to end the activity, and who feel themselves learning about and expressing their inner needs. This is why art at Creative Growth is self-actualizing.

In short, our conception of art--everyone's generous natural endowment, the massive short term positive reinforcements in painting--combines with other factors to reverse our clients' history of failure and give them an activity where they control not only the rewards but the criteria for success.

In summary, these four social dimensions--actual power, acting on norms legitimized in their own eyes, engaging in meaningful behavior, and functioning non-estrangedly--help a client rebuild his damaged self-esteem, give him a basis for self-competence, provide him with an opportunity to increase social competency and correct a history of failure through a self-actualizing activity. This allows him to unite a large variety of strengths from different parts of his personality so he can become a stronger, healthier, more fully functioning human being.

Footnotes

(1) Creative Growth is a community arts program for developmentally disabled adults. It provides two 3 hour sessions per week to each client. Each session includes creative self-expression, individual and group counseling, independent living training and speech therapy. This paper is an abbreviated form of a much longer essay.

(2) A note on methodology: I used a cassette tape recorder with James. Initially he was put off, but then quickly adapted. Much of what he talked about was an index to the quality of his life: stories he saw on T.V., incidents at his caretaker's, accounts of where he had walked, etc. My job became to break through the wall of this material and get James (and Charlene) to talk about the deep emotions of his life. At times, I despaired: could he talk about them, I wanted James to talk about the world he lived in. I wanted to get inside his skin and see the world from James' eyes. The quotes are times I hit pay dirt. The classic study using participant observer methodology is W.F. Whyte's Street Corner Society, Chicago: University of Chicago Press, 1955, and his "Observational Field Work Methods" in Marie Jahoda, Morton Deutsch and Stuart W. Cook (eds.), Research Methods in Social Relations, 1951 (N.Y. Dryden Press)

(3) Pictures taken by Richard Berger, 1977.

(4) If Charlene refuses to think of herself as retarded, if James wonders why people are so inexplicably mean to him, if others want so desperately to make "something" of their lives, how is it in our culture that those least able to meet these demands are made to feel them so acutely? What is it about "labeling" someone "retarded" that is so disabling? In a culture where self-respect is based upon ability, how will the retarded find equal self-respect if they are unequal in genetic endowment? They bear a double burden in our highly advanced industrial society which stresses cognitive development at the expense of emotional development. On the other hand, they are penalized for their lack of intellectual performance by our class structure. On the other hand, they bear the hidden injury of class structure because they are left so vulnerable to emotional disturbances precisely because they lack the capacities to develop sophisticated psychological defenses to deal with the frustrations and failures their lives normally entail.

(5) These are a few of the psychological processes involved

in Charlene's creative process. Traditionally the literature on creativity uses a model of information theory processing and sees creativity as a general problem-solving ability. It is an open question as to which psychological processes and to what extent each is explicable on this research paradigm, e.g., is creativity in the visual arts explicable in terms of a problem-solving paradigm? I think not.

(6) From the host of factors that can be important, I would like to identify four I think of particular importance: (1) the social structure of Creative Growth, (2) the role of expectation, (3) the importance of a warm, caring interpersonal relationship, (4) the special characteristics of the creative act. In this paper I discuss only the first: the dimensions of social structure.

(7) We do not have a systematic research program at Creative Growth. In general very little research exists on the creative self expression of the retarded in the visual arts. In the literature we have, few articles focus on the creative process of the retarded in any great detail nor analyze the social conditions nurturing such creativity, or talk about the larger personality subsystems that differentially support different parts of the creative process at different times. The causal analysis is very complex here. The ideas in this section are a straight application of alienation as presented in Robert Blauner's Alienation and Freedom. I think of the analogy of "painting" as "work", and then contrast our "working" clients with the paradigm of "alienated workers" e.g., the automobile assembly line work. This analogy is a heuristic device to help me see the effects of Creative Growth's social structure.

(8) We conceive of self-expressive art as noncompetitive and nonjudgmental where the developing aesthetic standards flow from each artist's individual abilities, and where the criteria for judging individual success lie with the artist only.

(9) A success every twenty minutes following a large number of independent decisions in painting.

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The Blossoming of Charlene

Jennifer Errion

Common belief holds that creativity is the exclusive domain of an elite few, blessed with the rare ability to express a unique view of their own humanity. Unfortunately, many practitioners in the field of developmental disabilities share this lamentable attitude and are "hesitant to accept that the mentally retarded and artists have the 'same' feelings and emotions."[1] This simplistic view has been vigorously challenged, however, by many theorists.[2] They postulate that there is a creative potential in all people--a potential which is systematically discouraged by education and social norms. Thus, for many, including the majority of developmentally disabled persons, life is devoid of creative endeavor. They are tragically sentenced to an existence of regimentation and menial work while being forced to remain social children. The only "creative" activity that is offered the physically and intellectually handicapped is, at best, spoon-fed crafts that must duplicate the teacher's model or be considered unacceptable.

It is the belief at Creative Growth that creativity is the norm rather than the exception--an optimum normality. Every human being, regardless of his intellectual capacity, strives to expand the field of his consciousness, develop his skills, and mature: to deal with his life in a creative and expressive way. A nurturing, non-directive environment most often encourages growth in self-confidence and creativity. To facilitate this

vital awakening, an atmosphere must be offered where personal expression is accepted unconditionally and not evaluated by preconceived standards. This supportive climate allows the individual freedom to act on whatever he discovers within himself.

One not familiar with the ways of Creative Growth may fear that total freedom of expression will engender chaos and give license to destructive, impulsive behavior. It has been shown, however, that a person tends to act in a more socialized manner when he becomes aware of a larger field of experience and is able to influence his environment.[3] As his personality, enriched by the creative process, becomes integrated, the individual acquires the ability to cope more successfully with stressful situations and to adapt himself to his surroundings. His self-knowledge increases as does his tolerance of others. In short, he becomes a unique and self-expressive person.

Carl Rogers most succinctly described creativity as "the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand and the materials, events, people, or circumstances of his life on the other."[4] The creative act, then involves the expression of an inner need in a way that affirms and proclaims one's originality. Its many benefits include delight in the discovery of new relationships, the awakening of the self and the desire to communicate the excitement surrounding the creative product.

Charlene is a developmentally disabled woman in her early 20's with limited academic skills. She originally came to the center as part of a work-training program sponsored by a local

agency. At first she remained lethargic, stubborn and easily intimidated despite a superficial cloak of competency. The major characteristic of her early work was its saccharine, cartoon-like imagery. Within a few months, however, Charlene's personality blossomed and her artistic skills began to mature. There was now an originality and freedom of expression in her art that had not been previously evident. One staff member remarked that she seemed like an adolescent discovering life with fear and confusion but also with anticipation.

During her nine months at Creative Growth, Charlene has acquired the ability to articulate her thoughts and feelings with unusual insight and sensitivity. The following excerpts summarize her attitude toward the creative experience and her personal and artistic development.

> "You can learn so much from Creative Growth--the freedom to paint, to expand, to relax, because you can put so much on the paper, painting or drawing. You can learn so many things from the pictures and from each other. Some people I think are beautiful because each and every person has their own image and their own feelings.
>
> "When I first walked in (to Creative Growth) my eyes popped out! It was a good feeling, I wanted to sit down, I wanted to paint, you know, explore different things on paper. I've been thinking lately, when things happen during the day and when I come in here, it's like all them problems that I have--ups and downs--fade away for awhile. It's just

that, in that period of time, I'm in the process of accomplishing that picture and I just feel good! Maybe a free feeling...

"If you only knew what I used to draw before I even came here! I used to copy from pictures--not trace or anything, look at that picture and draw it, and then I would say I did that. Well I did it but I didn't really do it because it really wasn't me. Like now the paintings are really me. When I paint a picture I paint it from within me, as I saw it out in the world. I feel like if I paint it, maybe it will bring out something and I'll be able to show other people what I saw.

"I think when I do a tree, it's just like when you plant a seed and watch it grow. Well, in a way, I feel like when I paint, that I planted the seed. You water it, you love it, and you take care of it just like your own baby--but it's a tree--a tree of life! And that's what I feel like when I paint. It's <u>beautiful</u>! It's a beautiful feeling for me and the only way I can tell everybody about it is to paint it on a picture where everybody can see and try to feel like I felt.

"You were talking before--why I want to be creative? Because it's me. It's in me and when I feel something I have to let it out, I have to share it with everybody, I have to put it on paper.

"I haven't exactly thought about my own self. I guess that's what I'm working on right now. In a way I feel like my branches may not go here and there but they might develop and grow more. I think they'll just keep growing up. I may lose a few of them--a little of me will shed and some of me will stay--maybe just like you go from place to place--from here to there in your life."

THE TREE

I am the tree
It's me in a way
I am the branch
I go here and
I go there as
The branch in the
Tree -- I feel like I am
The tree. I am taking
Root in different areas
I'm developing and growing
in a different way
That is me, The Tree

Footnotes

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Brian's Creative Adaptation To His Reality

Bobbi Stoll, M.A., ATR

Brian, 16, mentally retarded and emotionally constricted, was referred to a community mental health center by the local police after being caught with an accomplice stealing $900 worth of sporting equipment. Lacking insight and verbally uncommunicative, Brian was referred for Art Therapy, a non-verbal form of expression, as the primary treatment modality. He produced hundreds of works in the one hour weekly sessions spanning sixteen months. The focus of this paper, however, is not on creative expression in the artwork itself, but on the symbolic process through which art served as a vehicle for Brian's creative adaptation to an empty and challenging world.

Brian was adopted at birth by middle aged patents. Little was learned of his natural family history or his own early childhood. His medical history began at age six when the school insisted on a neurological examination prior to entering first grade. Found to be aphasic-dyslexic with a severe perceptual disorder and intraseizure patterns in generalized abnormal brain waves, Brian was diagnosed moderately retarded and enrolled in EMR classes.

The family's pattern of denial was modified with pity, overprotectiveness and apology. Ready to excuse Brian's failures and inadequacies, they seemed to reinforce his

difference while demanding unrealistic levels of achievement. His mother recalled his stealing began at age four with change being removed from her pocketbook and expanded as he took money from house guests' purses and wallets and still later from neighbors' homes. With the escalation of his stealing, the increasing value of his thefts, the inclusion of an accomplice, and, particularly, the recent involvement of the police, the family was overwhelmed with fear of legal action, guilt and helplessness.

At 15, Brian expressed a desire to begin tenth grade in a public high school. To qualify, he was intensively tutored to fourth grade reading level. When introduced to me, he was attending remedial classes in the high school Industrial Arts Department. Social and academic adjustments were demanding and challenging. Struggling for peer acceptance, Brian chose friends invariably unacceptable to his family and made numerous maladaptive efforts to conform as he reached beyond his formerly limited range of experience toward new models and a new personal identity. He developed a growing interest in print shop and frequently stayed after school to watch and learn.

Withdrawn and frightened, Brian seemed to feel grossly inadequate and confused and overwhelmed by the tasks presented. "I don't know" (accompanied by a shoulder shrug) and "OK, I guess" ("...I guess" seemed to reduce the risk) comprised his repertoire of responses during our first few months. Yes and no seemed too committal. Through his art, I

hoped to understand Brian's inner world of fantasies, feelings and conflicts - a world he had thus far shared with no one. My goal was to encourage and facilitate expression and enhance his self-concept through improved and appropriate communication and relationships.

The process of Brian's creative adjustment to his new, more challenging environment can be seen in an overview of his graphic output. He seemed to produce individually insignificant works but clusters of his drawings represent phases through which he moved in the course of art therapy.

Brian's initial resistance and immobilizing fear were revealed in over 45 minimal drawings consisting of a single color and single spare line produced by flicking his wrist away from him while his arm rested heavily on the table (Fig. 1).

He was outwardly compliant and responsive to my directives but invested minimal energy. He never drew without an explicit invitation and produced the same stereotyped image - a slightly curved, sometimes near-circular line revealing exactly the direction of his wrist-flicking movement. He made no verbal associations to these drawings.

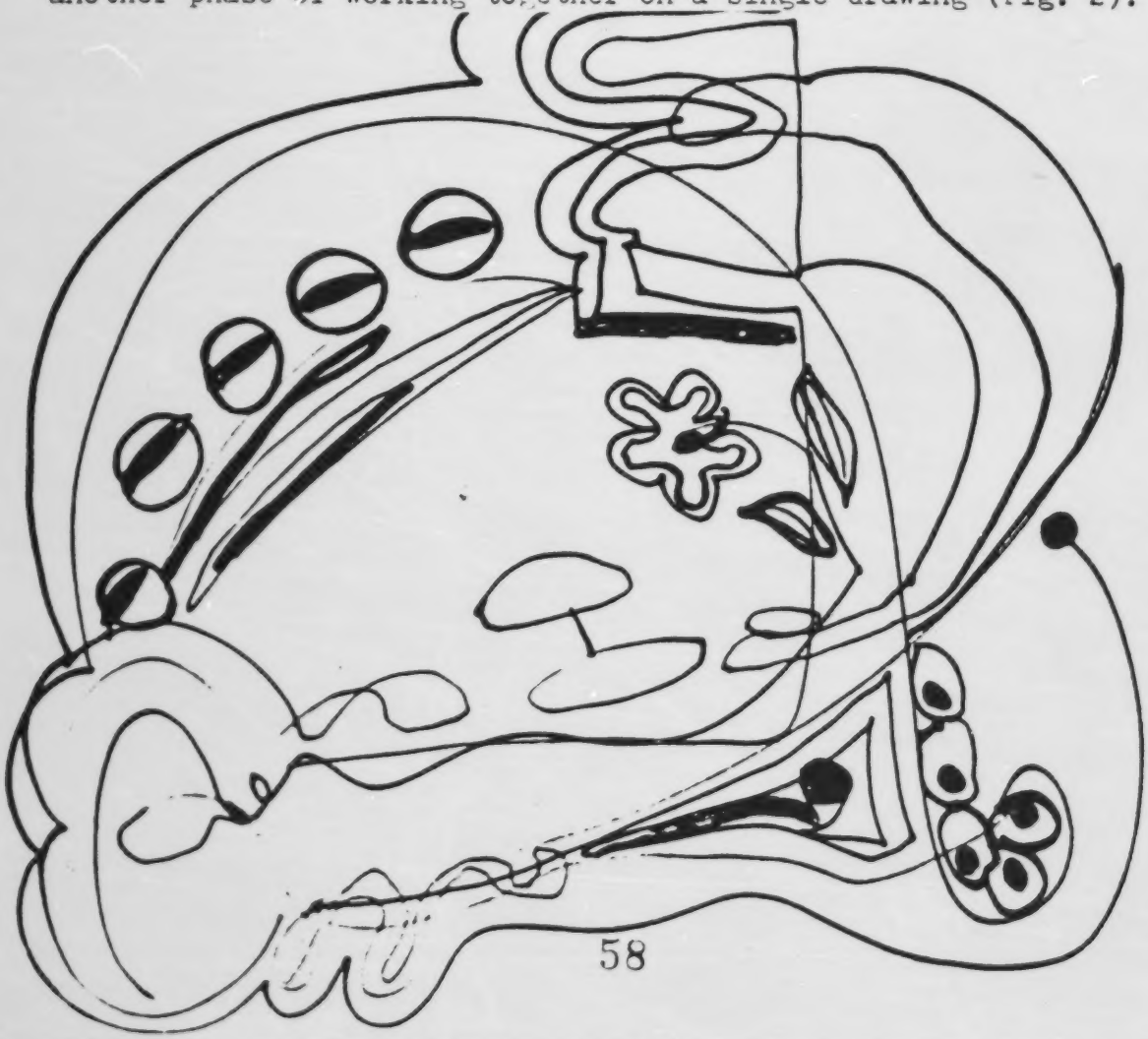
To increase mobility, I hung paper on the wall which required him to stand as he drew. His looser, more relaxed arm movements offered possibilities for more complex patterns. Gradually, I increased the size of the paper and Brian responded with larger and freer scribbles as he adjusted to these modest changes. He usually chose heavy tipped felt pens; black, blue, or yellow. Brian's drawings did not change with specific directives from me.

To focus his attention and incorporate his cognitive functions, I began to ask Brian for titles. Rather than verbalize, he wrote his titles and simultaneously displayed the first sign of self-recognition as he began to add his name to his works. Drawings of this period were characterized by titles referring to food or eating, such as: "Plate," "Fork," "Apple," "Macdonald Arches," and "Spaghetti." When considered in relation to his stealing, this repetitious theme was interpreted as an intense need for emotional warmth and fulfillment. This suggested a course that offered nurturance and enriched Brian's fantasy life.

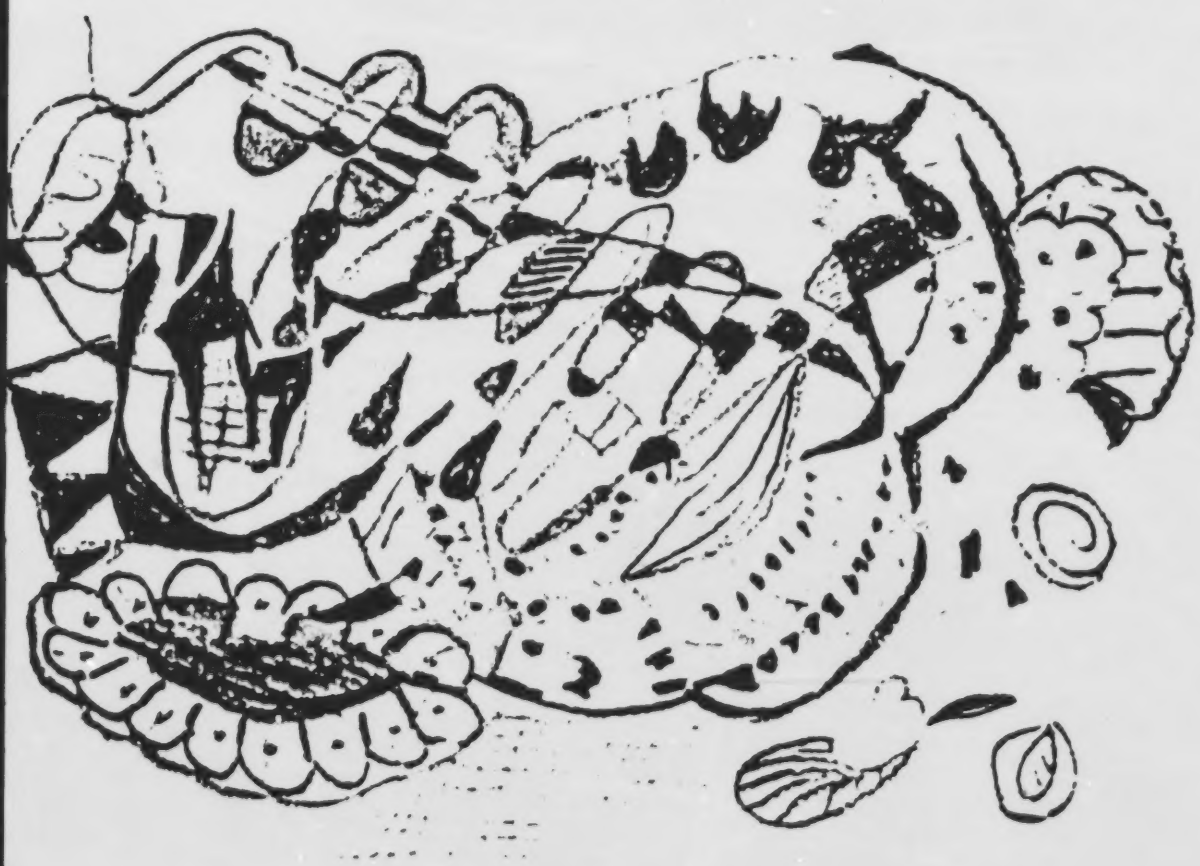
Brian was gradually opening up verbally. He now responded briefly to direct questions but volunteered nothing. His

drawings, done on the table or on the wall, were also expanding and increasing in complexity. In response to a concerned report from his family of another theft, Brian drew a closed blue maze shape about which he said only that he "wanted things." He crumpled the drawing mumbling that it lacked color. Unresponsive to my urgings to add color to it, he smiled when I placed a small orange spot within the crumpled shape. He subsequently smoothed out the paper, folded it carefully and quietly put it in his pocket to take home with him. My earlier interpretation seemed to be supported. This was also Brian's first affective display.

There was a turning point in the therapy as we entered another phase of working together on a single drawing (Fig. 2).



With each of us using a different color and adding alternately to the other's lines, the first two-color works were produced. I actively encouraged Brian and my color dominated most of the earliest of these drawings. Brian's concentration spanned the entire hour as he continued adding lines as long as I was involved in drawing. He eagerly filled and surrounded my lines and shapes and exhibited a pleased smile each time I colored in one of his shapes. He often expressed surprise the hour had passed so quickly, wanting to continue. He began to arrive 15 minutes early for our sessions. We spent many sessions creating more and more elaborate patterns with Brian taking an increasingly active and commanding role. At the end of one session after completing a very full 20x24 drawing (Fig. 3) Brian leaned back



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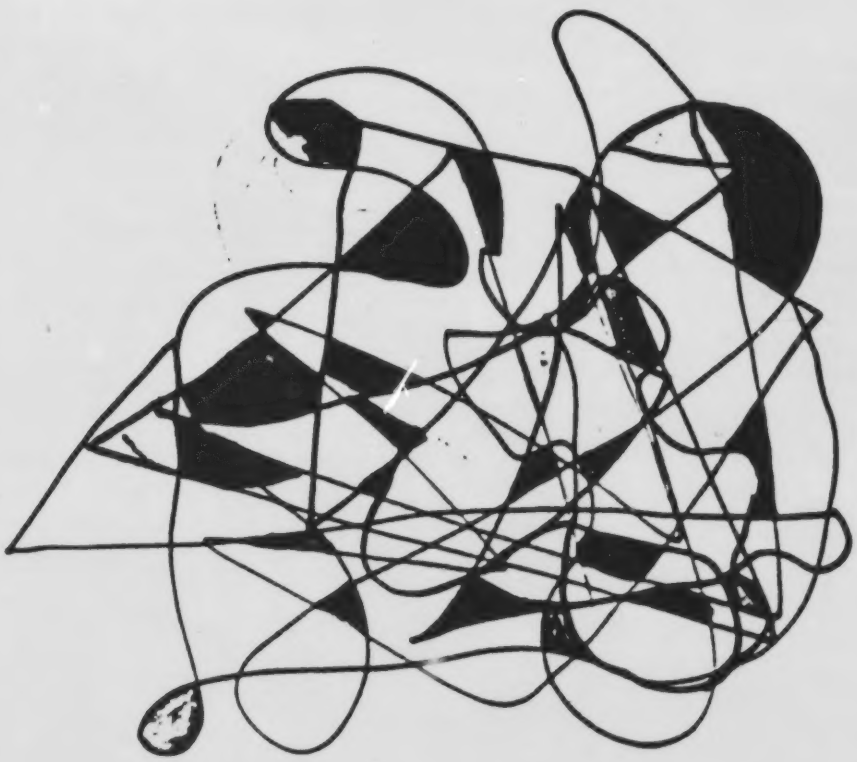
in his chair, heaved a sigh and said, "That's good." I was reminded of the similarity of his gesture to one frequently seen at the conclusion of a satisfying meal.

As Brian assumed a more dominant role and took greater control in developing the total drawing, I withdrew my active role and assumed a more supportive one by filling and embellishing the designs. His patterns remained scribbles but were rich in detailing. We were now working side by side, no longer adhering to the original pattern of taking turns.

Brian seemed to be attempting to duplicate on his own the complex and interesting interplay of lines from the drawings we produced together. With a single color line scribble (Fig. 4)



Brian

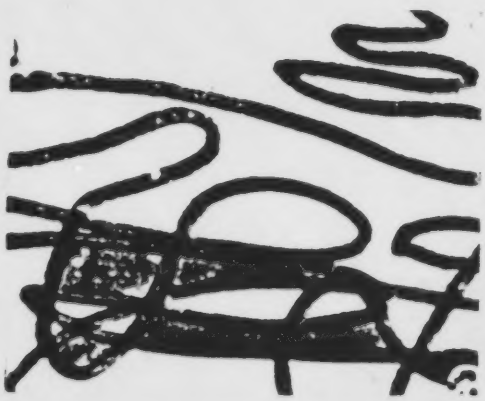
reminiscent of the earlier one to which I added an orange spot. Brian filled in the empty pockets with one after another color from a box of oil pastels, highly stimulated by the colors and especially the texture of these velvety sleek sticks of color. He sampled the colors, selecting carefully different colors for each of his spaces to be filled. He seemed to be symbolically filling himself. My verbal comparison of his selection of colors to sampling sweets in a candy store pleased him but only half as much as my final suggestion that he use his favorite color to fill in a second empty area.

Brian's interest in printing took on a new fascination when he discovered a neighborhood family-run printing business with a color press. He hung around the shop after school and finally secured a job as a shop boy. Proud of his meager earnings, he was more excited with the color printing process. He not only took appropriate and reality-oriented steps toward gainful employment but also reinforced his positive associations to color each time he worked.

When I obtained a new 48-color set of oil pastels, Brian greedily attacked the box determined to try each new color in a systematic manner. He called the result a "very special drawing." He studied it carefully turning it in all directions. In several weeks, Brian presented me with another "very special drawing." He brought into the session a very large piece of butcher wrap paper on which he had amplified this style of multi-color scribble drawing to gigantic proportions. He was glowing with pride as he reported he used his earnings to buy

a set of oil pastels and worked in his driveway at home. He was sensuously responsive to the color areas as he tenderly rubbed his fingers over several of the colors, smearing them and smudging the edges of the paper as he held the design. He was disappointed over having spoiled it but cheerfully said he had more colors and could do another.

In 14 months, Brian had not stolen anything and, indeed, had earned and paid for a set of colors he wanted. He was gaining considerable satisfaction from the graphic processes - his own and the color presses. His imagination worked to put these two stimulating experiences together as he cut up one of his huge wrapping paper designs into small envelope-sized notepaper (fig. 5). This was inspired by his need to make use



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of equipment in the printing business. He simply wanted to use the cutting machine! He brought some samples to me wondering if anyone would buy them. This idea occurred to him when his high school held a door-to-door sale of greeting cards to raise funds. With help from his employer and giving up his income to get some inside printing and envelopes, Brian was ready to go into his own door-to-door business. He had a line of greeting cards and note paper that seemed more fun to produce than to sell. He even discovered a fixative spray that would prevent the smudging.

One year after our sessions terminated, Brian was still expanding. He was setting type by following the copy carefully. This was reflected in some improvement in his reading skills and a more noteworthy improvement in his spelling. With the acquisition of an enlarger at the business establishment, Brian now planned to blow up his small greeting card segments cut from his original design to large poster sizes. He noticed the demand for posters among his peer group and intended to fill that need.

Still stereotyped in his imagery, Brian's creativity seemed best expressed in the fullest utilization of his limited skills to serve his own needs for self-fulfilling and renumerative gains. He has gained a new identity and confidence in himself through his achievements. The formerly unaccepting world is now more accepting; the impossible challenges are now seen as challenges to be met as he resourcefully integrates his ideas with suggestions from the environment in creative

combinations. He has acquired a new and more nurturing accomplice in his employer and ensures his continued gratification through the graphic creation of his scribbles.

I imagine Brian has a feast each time he produces one of his giant color works!

"TUNING IN AND LETTING ART TURN THEM ON"

Creativity and the Visual Arts for the Developmentally Disabled

Sue Anne Eslinger

Dr. Karl Menninger and his teacher, Dr. Elmer Southard, took special interest in the treatment of the retarded when the general attitude, even among professionals, was that mental retardation was an unaltered state which was not subject to treatment. They were also well aware that the attitude of the "normal" population had a profound effect on the self-concept of the handicapped individual.

Many people have accepted the assumptions in literature on art for the developmentally disabled that suggests that these individuals do not have the capacity to be imaginative or creative.[1] Other literature suggests that retarded people require highly organized step by step procedures[2] and that they lack imagination.[3] These statements lack a basic faith in the inner potential of every human being.

In contrast Lowenfeld,[4] Uhlin,[5] and Rubin,[6] set forth art involvement which promotes self-awareness and encourages growth in an open atmosphere which provides structure, but makes available many choices and paves the way for discovery, self-validation, creativity, and independence.

Dr. Mary Lee Hodnett, Associate Professor of Art at the University of Texas, states that a rising trend in America is that children learn best not through cold insistence of academics, but through emotional and affective subjects.[7] She also acknowledges that mental retardation is accompanied by a multitude of social, cultural, and emotional complications.

Involvement through the visual arts is relevant for all human beings,

especially the handicapped. These students in particular are often faced with high expectations from parents, schools, and the community. When they fail to live up to the expectations of others, frequently they withdraw to passive inactivity and helplessness. In their awkwardness, people in response often do for them rather than take time to struggle with them and thus increase their dependency rather than their self-sufficiency.

Judith Rubin, art therapist and educator states:

> "Every human being is endowed with a creative spirit. At many times and in many places, I have been told that children with a certain diagnostic label would be unable to do anything productive, creative, or even nondestructive with art materials. And time after time, the children have proven the prophets to be wrong, and have surprised even their most hopeful advocates."[8]

Ms. Rubin published her descriptions fo these successfully creative children, complete with labels and dire predictions, and her findings illustrate the reasons for the depth of her own conviction and the basis for my belief that we have only just begun to discover the possibilities unique to the combination of the arts and the handicapped.

One means of adjusting to our deficiencies and developing our strength is through creativity. Recent research on the right and left brain theory is further validation of the learning process in an experimental way.[9] While society had traditionally turned to the functions of the left brain, which includes the scientific, sequential, organized, rational intellectual, logical, and verbal approach to learning, it has been found that this approach is only half of the picture. Many people, including creative artistic people, learn more effectively through their right brain's functions. These are the intuitive, experiential, nonverbal, tactile, and sensual parts of all of us. Janie Rhyne, author of The Gestalt Art Experience, states that knowing for one's self on a

perceptual level is the most valid kind of knowing.[10]

The main goal of involvement is the optimal development of each individual. The act of creating is a powerful tool in the development of psychic organization. Art expression and the creative arts stress the experience and the process of art as primary with the aesthetic quality of the art product an important, but secondary factor.

At this point I would like to acknowledge certain assumptions.

Assumptions About Students in the Creative Arts:

Each student is an individual with unique qualities and shares much common humanity with others.

Each student can and will grow, given a supportive, respectful environment.

Each person deserves the freedom to choose, to move at his or her own pace, to do or not to do, to speak or not to speak.

Assumptions About the Visual Creative Arts:

The arts serve as symbols of events and experiences.

Art is fun, fantasy, discovery, imagination, growth, and stimulates our visual thinking.

The creative experience does not have to be verbalized; it is a way of expression that transcends words.

Through the arts we can identify feelings and emotions and communicate them to others.

Art gives us the option of intuitively choosing form, line, color, ourselves, our roles, and our relationships.

The creative process is a way of experiencing life, whether on paper, in painting, through music, dance, or drama.

Involvement in the arts is a process of getting in touch and appreciating our own uniqueness and is the first step in understanding and accepting the uniqueness of others.

Creating is both a process and a product: The process is perhaps the most powerful part of the experience, the product serves as a reminder and a link to others.

The arts conducted in an open accepting setting, provide a place to cultivate curiosity, discover natural creativity, become comfortable

with change.

> Creativity can't be forced, but watching and waiting for that spark in each student and then beginning with them in their own space it will grow.
>
> The arts can serve as a proving grounds where choices may be made and responses tried before they are integrated into other experiences.
>
> The goal and expectation for art involvement is not to compete with other artists, but to develop new avenues of experience and thus improve the related quality and experience in living.[11]

Since a healthy approach to art exploration insures the absence of "right" or "wrong" judgments. A variety of options are available to the students. The exercise in decision making may be perceived as effective self-determination. This type of experience is neglected in many programs and is essential for personality development. Art activities foster perseverence, initative, responsibility, self-confidence, direction following as well as the most exciting possibility, creating.

One of the discoveries I would like to share that predominates my approach to art experience at the Alan Short Center is the process of "tuning in" to students wherever they happen to be in their own experience, picking up cues from their nonverbal communication and capitalizing on their strengths. This is the crucial point where the creative arts can bridge the communication gap and bring up together in new ways. Once that vital connection is made, the art experience itself will turn them on. The fine tuning process is not something we learn from research papers of statistics. It is a human condition of concern, of focusing our attention to receive the cues sent by our students and

creatively responding. Perhaps this is the most creative link with the developmentally disabled we may hope to strive for.

The following are examples of art involvement which have initiated the creative process. Their intent was not only to discover the individual strengths of each student, but to turn them on to new possibilities within themselves. When a person feels good about himself it is much easier to reach out to others and join in creative relationships.

Brown Bag Lunches:

Brown bag lunches are a monthly happening when our students host guests from the community at the center. Everyone brings his own lunch and together we listen to professional musicians who share their talent. It is an opportunity not only for our students to develop a variety of skills in social interaction, but also for the general public to discover new ways to identify with this special population. Together through the arts a new bridge may be constructed which will make it easier for both sides to come together. The arts are a most natural and beautiful possibility to span the presently unacceptable gap in our society.

Field Trips:

Initially, it seemed important to make trips to the Bay Area to expose our students to the limitless options of fine art and interesting experiences. As we added more students this became less easily managed, but the creative alternatives discovered in Stockton are limitless. It is easy to overlook what is on our own doorstep. One advantage inherent in

increased involvement in nearby areas is increased community consciousness. This would seem to be a major responsibility of those of us who claim to have creative alternatives for new ways of relating, growing and learning.

Only blocks from the center is the Department of Motor Vehicles, where a 60 foot mural has been painted by local artists. At the suggestion of the artist each class visited there. In an attempt to focus attention on the art rather than on the other interesting, but distracting alternatives. Each student was asked to select one part of the mural and stand by it. Slides were taken of each individual with his/her selected portion of the painting. Later, these slides were projected life-size on a wall and students could creatively interpret what they saw. When the projector was turned off, the students could turn on and create their own unique rendition of the mural. Some focused on the objects seen, while others were enamored with their own image. One student who had never moved beyond the scribble stage walked to her own image and traced around it, sparking my own interest in the power of photography.

Media:

One student who showed enthusiasm for his art appeared to be in a rut, afraid to try anything new, repeatedly drew the same mask design over and over. It had brought him satisfaction in the past and the safety of something familiar seemed to keep him locked in the same place. To utilize this positive power and also increase this student's options, the same theme was

Eight Foot Wood Collage

After one student had experimented with wood collage others became interested. A large 8' circle was cut out of ¼-inch plywood; then cut into 12 shapes and hung on the studio wall. Students could select the piece they wanted to work on. As the pieces were finished they were returned to the large circle. They were pleased with their individual creations which they completed in their own style. But when they realized the power of the total effect it was a visual impression of one way they could work together individually and collectively.

suggested and different media provided. For example, since he was pleased with his design he was asked to make it larger. He was given wood scraps to create the same image in a new way. Once he discovered the satisfaction of working with wood and becoming familiar with a new approach, other new options could be introduced.

The same process was evidenced in the Wonder Woman Project. One student continually drew Wonder Woman, so the class adopted her as a project and created a life-size paper mache figure. Seeing the impact from two dimensions to three dimensions meant not only that a new process had begun, but that students needed to cooperate and work together on a project.

Time Concept:

The student who had great difficulty with his concepts of time and space and spent a great deal of time focused on the future, became obsessed drawing about halloween in June. He was interested in calendars and holidays and was asked to be responsible for making a diagram of the activities for the current month. The calendar was placed on an important center of interest, the refrigerator where lunches are kept. This visual reference, along with the agreement to discuss activities in the here and now, helped not only this student, but also others to realize and conceive of time.

Titles On Art Work:

To encourage students to look more deeply at their art work, they are asked to give their artwork titles. Sometimes that becomes half the fun and is good practice in using the

imagination. One student made a doodle that he said was half-dog and half-snail and it was thus called "Smog". Another student who had started to make an ink blot then decided to use magic markers along with some inadvertent saliva that helped blend the colors, and eventually found in his abstract drawing what looked like an owl. Oddly enough, the owl was wearing a pink bow tie: thus, "An Owl With A Bow Tie".

Accidental Designs With Hidden Images:

One student who was initially very resistive to trying nearly anything new finally agreed to work with string and ink. Even though it seemed silly to him at first, he gave up saying he guessed the title for his design would be "Two Kooks Colliding On A Ski Slope". When visitors came to the center who also happened to be skiiers and wanted to buy copies of his work, Brian also looked again at his work. It was surprising that others would want something he was unwilling to claim himself. He discovered that reproducing an accidental design is nearly impossible and after many futile attempts he forgot what he was about and began to show others what he was noticing in his designs. "This isn't a ski it is a sunset." It was a beginning.

In the meantime, we discovered the use of color zerox where the colors could be easily reproduced. The fact that people sincerely responded to his design came as a surprise to Brian and he began to look at his own art in a new light.

Guest Artist:

Creativity is catching and if students are around creative activity very little needs to be verbalized. Having guest

artists in the classroom and on-site visits to art studios is a natural way to get and maintain interest while the creative process is being born. It also is an opportunity to observe which individuals and media hold the most interest.

Food A Stimulus For Art Activity:

Food is a major motivating factor for the students. Talk about food usually meant that their interest would be alerted. Students of all functioning levels became interested when ice cream cones were our focus. For beginning students a cone was drawn and they were asked to draw as many scoops of ice cream as they wanted. Then they could color in the flavors they liked. When this was completed, they were asked to draw a cone themselves. More advanced students working in groups of three, made four foot high paper mache ice cream cones. They had to solve various problems along the way, such as deciding who would do which tasks and how to approach the various phases from shaping the chicken wire, mixing the paste and water, cutting strips of paper, and adding color.

Health Food Focus:

At the same time, I was concerned about the recent research on the effect of additives, sugar, and coloring, in food on an individual's behavior. We attempted to organize volunteers who wanted to bring treats by stipulating that we wanted health foods, fruit, and juices, rather than cookies and Koolaid. With this in mind, we began a 4' x 8' painting.

In the beginning there were fruit (lots of it) and vegetables--leafy lettuce, red cabbage, casaba, bananas, oranges

apples, pears, pineapple, cantelope, coconuts, and parsley. All the bright colors and rich textures that would fit on one table. Each student picked his favorite fruit or vegetable and eight people began to paint at once. We had a guest that day. He was given a brush and the students showed him how to begin. Some of our own staff had to be taught that it was okay if you felt like painting an orange blue or a banana red. For the next two weeks, each class added more. Some painted with glue, and then dribbled sand over it. They discovered how to make texture on the pineapple when they noticed that it wasn't smooth like the plums.

In the end, we ate the fruit, and share the experience with others when they ask about our fruit basket mural.

Animals In The Classroom:

Having a common stimulus helps bring everyone involved into the here and now. When nine puppies visited our class, we discovered that sometimes animals have a way of reaching and touching students that human beings haven't quite perfected. It isn't always easy to hold a puppy and draw at the same time, but if you really want to do both you can. Art experience is an easy follow up to capture the moment and remember with the help of a visual reminder. A drawing or a painting are also good ways to meet other people.

Puppy paw prints were a natural follow up so a new dimension to the visit of our puppies came about. Since we didn't want to inconvenience our canine guests, we decided to use our own feet for foot prints. A group foot printing was

given the title of "Big Foot".

Beginning Of Filmmaking:

Thanks to special arrangements made by Ben Hazard of the Oakland Museum our students visited the gallery and helped in a film-making project. A new interest in photography was born. For the Second Annual Conference on The Creative Arts for the Developmentally Disabled, perhaps we will be able to share information on our next study in the use of photography to change self-image. Anyone with a special interest in this area who would like to explore with me and share information, please write.

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Creativity and the Developmentally Disabled

A Holistic Approach

Sandy Olsen

Creativity, in this study, is defined as an energy flow with two major components; i.e., energy of a subjective nature and energy of an objective nature. In studying Creativity and the developmentally disabled there is, therefore, a two-way flow of creative energies which not only affects the developmentally disabled, but also the persons with whom they relate. These relationships are a major concern of this study, and it is through such relationships that the release of the creative energies becomes possible.

Several hypotheses should be set forth before commenting further on the subject of Creativity:

1. Creativity is an energy and is the essence of many of the actions of the developmentally disabled, as well as of so-called normal persons. There is, however, often an inversion of this energy and the deviant behavior of the developmentally disabled is often a result of this inversion.
2. Creativity is not limited to artistic endeavors, but encompasses a world of other areas, some visible to the human eye, and others presenting themselves to various other forms of human sensory awareness.
3. There is a two-fold aspect of Creativity; i.e., a two-fold energy flow existing both within the individual human being, and extending out of the body towards other beings of all natures. This two-fold aspect will be referred to as the subjective creative

energies, or those energies with which one must relate on an inner personal level, and the objective creative energies, those energies which permit one to relate creatively to beings on outer planes.

4. Human beings who are seemingly noncreative are simply beings in which the natural flow of creative energies has been blocked. The energy blockages involve the individual's physical, psychological, and emotional natures.

5. In a residential facility the Creativity of staff members directly affects the Creativity, growth, and development of the residents.

The remainder of this paper deals with the above five basic assumptions. The prime question in dealing with the creative energies of the developmentally disabled is how to release these blocked energies. The Spastic Children's Foundation is attempting through its program and this study to find the "responsive chord" for each individual in the program and to awaken an awareness within each individual so as to assist him in removing the blocks which keep him from expressing his own Creativity.

Scientists and researchers of all backgrounds to date are beginning to reveal evidence as to the nature of various energy fields surrounding the human body and the bodies of other beings. Just as Galileo questioned the standard beliefs of his day, modern physicists are questioning the standard theories to date. The Gell-Mann dictum is often quoted by modern physicists. According to Murray Gell-Mann, Nobel Laureate in physics and member of the Smithsonian Institution's Board of Regents, "Whatever isn't forbidden is required."[1] Based on this dictum and

the new world of the "tachyon" Creativity can be claimed to exist as a force of Energy.

In work done at the Spastic Children's Foundation, Chatsworth, California, the Creative Energy flow has been observed among the residents; conversations have been observed between residents who do not have any "visible" or "audible" means for communication. There have been instances in which residents have communicated desires to staff members and an awareness of these desires has come through the use of more than the five senses alone. Deeper levels of sensory awareness are involved in perceiving some of the communications and messages over the "wires" of creative energy. Just as light and sound are proven energy fields, and as magnetic poles are proven to exist around the globe, there is now evidence that there are other types of energies for which the sensitive are equipped to translate. As the developmentally disabled are acutely sensitive, they have tapped these energies and it is up to their teachers, parents, and friends to assist them in opening their channels to the flow of these energies.

This leads one to look at the tremendous deviance in the behavior of the developmentally disabled from that of society's "norm". Is this truly deviant behavior, or is this an inversion of creative energies? Dr. Thomas Szasz, in his recent book, Schizophrenia, The Sacred Myth of Psychiatry, has raised a similar question in relation to persons placed in institutions. In removing the obstacles blocking the flow of the creative energies, not only does one allow the developmentally disabled to create beautiful artwork, but one enables him to communicate with those around him and to be aware of and relate to his

environment. In short, one assists him in getting a sense of the essence of Creativity rather than being able only to feel the frustrations of the blocks to this flow of energy. Destructive behavior becomes tempered by a real cosmic response, tearing apart the facility gives way to painting pictures to hang in the living area, and an art gallery takes shape in a room which had been previously known for the destruction to its furnishings. In all these ways is the transformation from inverted creative consciousness to Creativity evidence at Spastic Children's Foundation. A two-way flow of the energies of Creativity is opened as staff and residents alike open their channels to Creative Awareness.

As this Creativity is a form of energy, it is not limited to artistic endeavors alone. The total life process of the developmentally disabled individual becomes a creative process. As he releases his creative talents, he then transforms his existence in many areas. This release may come through an experience in the visual arts, or it may come in listening to a recording of train sounds. The important aspect of this release is that each individual, developmentally disabled or not, has his own innate way of creating; as in music where there are many variations on a theme and many chords through which one can relate to others, in the release of Creative energies there are many paths to pursue. Some chords seem of a dissonant nature to our ears and, for that reason, some are not often tried and some are even totally ignored. In dealing with developmentally disabled individuals, all chords must be explored and tried, and it must be recognized that the responsive chord may even be struck in the bathroom. Creativity is not limited to any one form of

behavior, and many areas of sensory awareness must be included and allowed to develop.

In relating to Creativity as a multi-sensory experience, it is necessary to awaken sensory awareness existing within bodily structures as well as that which is external. Thus, Creativity becomes a two-fold process involving the subjective nature of an individual's relationship to himself and his own body structures and an objective nature in which the individual can relate to the world around him. One finds that in releasing blocks to Creativity on the objective level, there are often corresponding subjective blocks which lift, and vice versa. One example of this is in the life of a teacher, who refers to herself as a "creative teacher", one for whom the world is her "canvas." This individual finds that there is a one-to-one correlation of the releases on the subjective fields to those on the objective fields. Many levels are involved, and the creative energies are instrumental in many of these releases. A musical experience can touch deeply within the physical body to release certain organs from the tightness or fear patterns they have been experiencing. In turn, the relationship to students and the outside world is greatly enhanced. Thus, a being who felt herself as a noncreative entity at one time because she did not paint, etc., realizes that the creative forces are just being released and an entirely new world opens. The lives of the developmentally disabled at Spastic Children's Foundation have made this possible.

Not only are the developmentally disabled important in the growth and development of staff, but the creative levels of the staff are extremely important in the process of assisting the

developmentally disabled in their release from various belief systems which keep them locked up within their disability. In observing the behavior of staff members of Spastic Children's Foundation, it has become possible to observe some correlations between the levels of creativity of the staff with those levels attained by the residents. These levels of creativity are not only levels of artistic accomplishment, but they encompass aspects of communication, daily living, recreation, physical therapy, academic involvement, pre-vocational training, and special activities. The staff deals with the whole individual and feels that removing blocks from the body structures, such as excess weight, is as important in the resident's development as removing language barriers and in some instances must come first. There are specific behavior patterns exhibited by staff and volunteers alike which enhance growth and development of the residents, and those which add further blockages. To the degree that a staff member is released from his or her bonds, he is free to assist in the release of the bonds of the developmentally disabled. In observing different staff groups, it has been noted that on an evening when the residents are fed in a slow, relaxed fashion and in which conversation is a part of the meal, the behavior of residents is of a much more cooperative nature than on evenings when the staff are interested basically in finishing feeding and getting the residents ready for bed. It takes more time to communicate with an individual and sometimes due to funding and staff numbers this becomes difficult. It <u>does</u> make a difference in the Creative functioning of the residents, however.

This paper defines staff creativity as an openness and concern for the residents. This is observed through the following staff characteristics: facial expressions, body movement and posture, time spent in taking breaks away from residents, attendance record, dedication to the "job", a general overall awareness as to where the residents in their care are at all times, and in taking initiative on planning and executing activities, conversations, etc., with the residents. There is a direct tangible relationship between the creativity of staff and the residents' visual art. Artwork takes on more of an expressive nature when the residents are working with someone who genuinely desires to be with them. Through the interest of truly creative individuals, spontaneous creative activities emerge and become an integral part of the residents' lives. The tremendous importance of creative beings working with the developmentally disabled to assist them in releasing the blocks to their self-expression is carried over into experiences in which the moments of release are stretched to include new experiences.

The Creative Energies flow into other aspects of the resident's life and release continue to come on other levels. A part of this study at Spastic Children's Foundation is the evaluation of a program designed to train staff, volunteers, and community people alike to relate to the developmentally disabled as total human beings and to assist these persons, as well as our residents, in releasing their own blocks to the Creative Energies. The community becomes involved and the local schools and universities play an instrumental part in assisting in the release of blocked energy channels. In so doing, a vast

growth and development takes place within the community and, as it is an energy force, spreads to assist others in this process of unleashing Creative Energies.

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MUSIC AND CREATIVITY FOR THE HANDICAPPED

Sherry R. Mills

Music has been accepted as an important part of the treatment of the retarded for many years. It fit nicely into its slot along with the other therapies - speech, occupational and physical. For a long time those who were involved with the handicapped thought this was the only place music would fit.

Finally, a few perceptive people discovered that music was a useful educational tool and many training centers began to incorporate music in their programs. However, music was usually a separate entity from the rest of the program and generally turned into a sing-along session. This was an entertaining break in the rest of the day but it was of little value educationally or creatively.

Music therapy has been effective and widely used for many years. Educationally, however, the well of music has just been tapped. The value of creativity in and through music is the one big area of music that has realized even less of its potential than the educational area.

The number of ways music can be used to stimulate the child is limited only to the creativity of the instructor involved. With proper instruction and stimulation the handicapped child can be extremely creative. This seems to be particularly true if the handicap is mental retardation. The very nature of the handicap gives this child a certain freedom and lack of inhibition in performance. However, as with the normal child, there must be some training in the basics of music before the creativity can be productive. The usual beginning of training is choral singing and its outgrowth, solo singing. With the training involved in choral

singing, the child learns to match pitch and to feel rhythm. Although there can be original, creative things for a group to do, the fact that the entire group must "learn" the activity takes away from the creative, spontaneous feeling. Because of the experiences involved in choral training, the children gain a feeling of confidence and a desire to experiment on their own. Probably, the first attempt at solo singing will be familiar songs, not something original. However, no matter the ability level, trainable retarded child to educated professional musician, no two performances of a given song are identical. Every time a song is sung, no matter who the performer, he is creating something. He is putting his emotions and experience as of that moment into the performance. If he sings the same song twice in succession it will not sound the same. The performer has created a new mood and a new emphasis that shows his individuality. All children are by nature creative and handicapped children are no different. They often put their thoughts and feelings to music that is completely original.

A natural evolvement of any musical training is movement and dance. Handicapped children have a beautiful feeling for rhythm and emotion derived from melodic line. Even though they may not be able to reproduce the exact rhythm, they will let their bodies take over and express what they hear. Normal children all too often lose this spontaneity because they are taught very early to conform to everyone else. Although we work to normalize the handicapped we should not try to curb their spontaneity. With only a minimum of detailed training the children can effectively move

their bodies to music and, discounting physical problems, are often more graceful and rhythmic in dance movements than in normal walking patterns.

In dance, as in singing, the child can be completely creative. He moves as he feels the music. No one can feel his emotion or express it for him. While having his mind totally immersed in the music, his body becomes a free spirit. Because his mind is occupied with what he is hearing, he is not thinking about being embarrassed or what other people will think of him. He is thinking only of allowing his body to react to his feelings. This possibly is more creative than any professional dancer. The only training the handicapped person needs or should have, if creativity is the goal, is to be shown how all the body parts can be involved so that he does not limit himself to only the obvious feet and arms.

If children feel comfortable in movement they can move easily into the world of dramatic musical productions. We have put on such productions in our school and we are always amazed at the way the children take over and run their own show. No matter how much we rehearse according to the script, when performance time comes the children take over and we never know just what will happen. They do exactly as they are told when we are practicing in the school with ordinary street clothes on. As soon as we put them in costumes, with scenery and music the whole feeling changes. People in the audience sense a feeling of spontaneity. The students take on the character they are playing and complete originality takes over. This is true in any dramatic production but more so

if music is involved. The music sets the mood and gives the students more of a feeling for the action.

Musical games can be the stepping stones to all of the other musical endeavors. It is a fun way to learn and practice skills and through the games the children find a way of leaving themselves and creating something new. Most musical games can be adapted to fit any occasion. Often, while trying to teach some skill I find myself changing the game as it is presented to fit the particular students or to fit the situation. Many times this has led to changes made by the students. This becomes, then, a basic form of creativity encouraging students to try things on their own. Through these games they find that in the arts there are not the absolutes we find in other areas. When they create something they don't have to worry about doing something wrong. If it is their creation it is right.

Handicapped students can successfully learn to play instruments also. This is another creative outlet for them just as it is for the normal child. However, before they can develope their creative thoughts on an instrument, they must first learn to use the instrument. In this area emotion cannot play the primary role until the educational aspects have been mastered. It is not necessary to stifle creativity until all the technical aspects have passed proficiency. Creativity can become a part of the learning experience as soon as sufficient knowledge of the instrument allows freedom of playing without worrying about the technical problems. A child can create his own music very early in his training. However, the more he knows about his instrument and the more facility he has on it the less frustration he will encounter as he tries to play what he hears and feels inside.

When a child creates his own music either through singing or playing an instrument he enters another field - that of composition. These children can learn to notate their own music. It will take them longer than a normal child to learn and fully understand how to accomplish this, but they can do it. While they are learning to do this for themselves, a teacher or parent can do it for them. The pride they feel at seeing their own songs actually written down encourages their creative feelings all the more.

The ability to create is locked up in every child. All we need to do is hand him the key. We don't need to worry about giving children a lot of stimulation to create. They will create naturally and freely as soon as they know which key fits their own lock - it may be dance, singing, dramatic productions, instrumental playing or composition. Handicapped children have that special ability not to feel inhibited if they are doing something that feels right and good to them - and that's what creativity is all about.

Musical creativity in any form can be of great importance to any handicapped person. It very well may be one of the most important aspects of their lives. Music is not only an international language. It is a language understood by people of all ability levels, all age levels, and all mental levels.

In our training institutions we are constantly working to help the handicapped individual become more "normal". What better way to help him bridge the gap between his world and ours than through music. With music, he can do so many things that fit into the way of life of the normal child. He can go to dances, take music lessons, go to concerts, knowledgeably listen to records,

and have some idea of why he likes the type of music that he does.

There are so many varied areas of music, that a person can enjoy himself in any of several ways. His leisure time can be spent playing an instrument, listening to records and tapes, singing, dancing, joining with others in dramatic productions. No matter what he does with his musical enjoyment he is being creative. His mind is not idle. If he is listening - he never hears the same record exactly the same twice. His frame of mind is always different, his experiences have changed, his age and personal involvement are always changing. So, when he is listening, in his mind he is creating. As he listens he pictures things differently and that makes everything new each time he hears it.

It has often been said that the greatest benefit of music is that of recreation. As long as a person enjoys music and all its by-products he will have good physical and mental recreation.

Any person who creates something, no matter what, has a great feeling of self-fulfillment. The handicapped person perhaps feels this even more. He has so few areas in which he can excel and really feel good about himself. With music he can gain self-confidence and feel that he has truly fulfilled a need in his life.

Music is an open line of communication between the handicapped person and the rest of the world. It can be his connecting link. Through the common language of music the normal population can become aware of the emotions and abilities of the handicapped.

It is becoming more and more vital that the public be educated as to the abilities of the handicapped. There is still far too much of a public attitude that mental retardation as well as other handicaps, is a contagious disease. There are still too many people

that want to put the handicapped children off somewhere so they can't "contaminate" the normal children. It's a feeling of "hide them and maybe they'll disappear". Sadly, many of these very people are in powerful administrative positions. In Colorado, as in other states, several of our facilities have had to close their doors because state funds have been cut off. Mainstreaming is fine for some children, but not all special children can handle that type of situation and they should not be placed there. What then are they to do? More and more states are passing legislation that requires all children be provided an education. The arts can serve as a means of communication and education of the public.

We deal every day with parents who avoid taking their children out in public. They don't want them made fun of or stared at. This is understandable but they aren't helping their children to adjust to the world they have to live in and they aren't helping the public understand the problems these children face.

Public performances by capable groups can be a pleasant way to bridge the gap. We have had parents who were reluctant to let their children go out with the choir. It only takes one performance to win them over. Our TMR choir has sung half-hour concerts the last two years at the largest shopping mall in the city during the Christmas season. This is done as part of a public relations program sponsored by the mall merchants. It is open to all school and church choirs in the area. Competition for available times is keen. The first year I requested a time. The second year we were invited. This year the choir has been invited to present a program

at the state convention of the Council on Exceptional Children. This is the first time a group of handicapped children has been asked to perform at the convention - and this is a group of parents and educators that deals daily with special children.

At these programs we hear such remarks as "I didn't know they could sing like that." "They behave as well as regular school choirs." "Why don't they sing around town more often." The comment we hear most is "I have never heard children sing with such feeling and enthusiasm. Their smiles are real, not forced. They love what they are doing." If people notice things like this, then they are also finding out that our children are people, too. They have feelings and strengths and weaknesses just like everyone else. If public performances are approached correctly by the teacher and the parents, then only good can come from them, both for the handicapped citizens and the general public.

We need to present more workshops and seminars in which the handicapped are active participants. These need to be promoted particularly through the professional education organizations. Too many classroom teachers don't realize that special education teachers face many of the same problems they face, only more severe. By demonstrating this to educators we spread the word to the entire public.

It is unfortunate that we have not seen the need to publicize the accomplishments in the arts of those who are handicapped. In special education as in the public school field, the athletic minded people have taken advantage of publicity. We see it in the nation-wide publicizing of the Special Olympics. This type of

publicity not only elicits public support but encourages handicapped students to work on athletic programs. If we would publicize art fairs and musical or dramatic productions in the same way we would have considerably more public financial and moral support and we would have more handicapped people wanting to find a way to show their creativity. This is a very important area that we are ignoring when it could be the shot in the arm that we need.

There are several means of implementing a creative arts program for the handicapped. The most obvious and the easiest is to provide individual and group instruction in all the arts through our schools and training centers. These programs are offered to normal children, why not to those in special education. They cannot use their creative powers if they are never offered the opportunity. The school situation is the perfect starting place. What begins as educational experience can quickly and easily become creative and original.

Another method, not yet in wide spread use, is a School of Arts for the Handicapped. These schools should be in several strategic locations throughout the United States and should be set up like the Fine Arts Schools for normal students. Instructors should be available in all of the arts. With this type of opportunity more of our students could put forth their creativity. Our special population have as much creativity inside them as any other population and they deserve the opportunity to develop their abilities.

The biggest problem a project like this has to face is the same as the one we all face in our schools, funding. I believe

that with better publicity, part of the funding problem could be solved. Also, grants should be made available as should scholarships. Fraternities and sororities should be encouraged to make scholarships available specifically for handicapped students. The schools could be set up on a tuition and/or scholarship basis just as other schools are. The biggest problem in trying to get funds is that people just do not know what the handicapped are capable of doing and so assume that funds for this type of training are not necessary. This takes us back to the item of better publicity and better public relations.

In conclusion, we should all realize that this is a new area in the training of the handicapped. It is going to take some time to develop the ideals in the arts just as it took time to develop an educational system. Although the educational system for the handicapped has been in use for many years, we are just getting a start in the arts. Arts for the handicapped have been thought of as unnecessary and unusable for many years. It will take us almost as long to reverse these thoughts. The important thing is that we do have a beginning. The more help we give to the handicapped in this area the more successes they will have. The more successes they have the more people will realize what an important field this is. We must not be discouraged or feel that we are touching too few lives. Every life we touch is important and will show growth because we offered a new experience.

In all of the arts our goal must be to provide special help for special people. If they are given this help, they can and will be productive in their creativity.

The Artistic Talents of Atypical Mentally Retarded

Akira Morishima

The unusual phenomena of high level of performance in a given area of endeavor such as art by certain mentally retarded persons has been known for many years. However, little effort has been made by teachers to capitalize on this information.

The author of this paper will analyze three case studies of Japanese artists who were labeled as mentally retarded in sufficient detail to reveal:

1. similarities of their developmental history and background.
2. educational training tactics and materials employed by their respective teachers.

The first of the three cases to be presented is that of Kiyoshi Yamashita. He produced thousands of artworks before his death in 1971 at the age of 49. His work was introduced to the United States by Lindsley (1965).

The second is Yoshihiko Yamamoto, who is still active in Japan at the age of 28 and has also produced thousands of remarkable artworks. Morishima (1974) wrote about him in the United States. He initially specialized in drawing buildings, but his talent has now extended into other areas as well.

The third case is that of Shyoichiro Yamamura who, at the age of 45, is active as an artist in Japan today. He specializes in insect & animal pictures.

Morishima's publications (1974;1975) have raised some pertinent questions regarding retarded individuals of this type such as:

(1) what particular psycho-neurological problems do such retarded individuals have ?

(2) what is the teacher's role in facilitating the development of the unique talent of these retarded persons ?

The answers to these questions would seem to provide a very important challenge to all special educators.

Weak Verbal Intelligence and Strong Performance Intelligence

Hard evidence of neurological involvement was searched for in the three cases cited here. However, after employment of scientific diagnostic procedures such as the E.E.G., no such evidence was uncovered. The case histories, however, of all three of these individuals, present the possibility of general neurological damage.

Yamashita's early developmental history, for example, reveals that he experienced indigestion for three months at the age of 3 and could not walk. From that time on his mother reported that Yamashita's retarded development became evident. Yamamoto also experienced serious illness early in his life. He was diagnosed as hydrocephalus at the age of 1 which resulted in very significantly delayed motor and language development, especially the latter. Yamamura too was reported to have become critically ill after contracting measles at the age of 4. Thereafter, retardation in all phases of his development occurred.

Both Yamamoto and Yamamura's intelligences were also examined. The Japanese version of the Stanford-Binet (Suzuki-Binet) indicated that

Yamamoto's intelligence quotient was 47. On the WISC, his verbal IQ was 52, performance IQ was 110, and his full scale IQ was 78. Yamamura's intelligence scores revealed a pattern similar to Yamamoto's. The Suzuki-Binet indicated that Yamamura's IQ, recorded over a 10 year period, raised from 48 to 53. However, his performance on some tasks such as the Block Design was commensurate with the performance of an IQ of 85. Their intellectual patterns obviously indicate weakness in verbal intelligence and strength in performance intelligence, and adaptive behavior were in the mildly retarded range.

No information regarding this matter was available for the first case, Yamashita.

Recent neurological data on the split-half brain function (Bakan, 1971) suggests that these three cases would be of average or slow development in right hemisphere function, although left hemisphere function is quite retarded in intellectual work. Nondamaged right hemisphere functions such as concrete, spatial, subjective, passive suggest the possibility of educational intervention for atypical mentally retarded to produce fine art products.

It is the author's view that this idiosyncratic cognitive pattern is essential for extensive consistent development of such talent. Although their classmates were similarly trained for art production, they did not develop artistically to such a high degree as the 3 persons described in this study. The classmates did produce interesting art products sometimes, but inconsistently.

For all of the aforementioned reasons, the concept of developing such talent by zeroing in on the residual strength via educational intervention seems logical and desirable. At least a concerted attempt should be made in this regard.

~~Detailed~~ Their Artworks

All three of these artists specialized in drawing a particular object at the beginning stages. Yamashita specialized in drawings of scenery. Yamamoto, in contrast, had an affinity for drawing buildings and the fruits in his father's grocery store. Yamamura tended to develop in still another area, that of producing drawings of insects and animals. As a matter of fact, it is interesting to note that none of these three great artists drew pictures of human beings very often in the early stages of development and when they did, the quality of such productions was quite poor. Furthermore, all three artists displayed marked inferiority in drawings requiring use of imagination.

Yamashita engaged in the consuming act of tearing thousands of small pieces of paper and organizing them to make a large picture. All the leaves of a tree in a picture were constructed by pasting these small pieces of torn paper to create the desired effect. Yamamoto also learned to use great detail in his works. He drew a picture first and rearranged it for print work as suggested by his teacher. The teaching strategy of multiple production of prints by using different colors and materials surprised him into seeing the prints as natural creative products. In the case of Yamamura his intense but narrow focus on insects created an unusual urge to catch and routinely observe them. His perseverated observation and drawings carried over into

paper cutting of very detailed insect patterns is obvious from his productions. His unusually detailed finger paintings were a result of a rather unique manner of using every finger and fingernail of each hand.

All of them demonstrated remarkable ability for copying an art picture; for drawing an object, a building, or a scene; and marked perseveration in continuing their drawing. A strong personal preference in object, a vast quantity of detail and realism in drawing are characteristic of their works. The careful arrangement of good models of pictures, objects, or scenery for them to depict was a crucial process by which their teachers found self-reinforcing tasks for them.

Outer-directedness to Self-reinforcement

Behaviorists assert that a given response will be repeated if it is reinforced. However, operant learning seemed to be difficult to start in these cases. Therefore, it is important to study how their teachers accomplished this feat.

It is reported that Yamashita had to be encouraged and guided by his teachers, otherwise he escaped into his own world. His many diaries and artworks were produced because of rigid rules in his institution. For example, he was required to work; draw pictures in art classes; write a diary prior to eating or going to bed. He apparently did not always like adhering to this rigorous schedule as he often ran away from the institution.

Yamamoto also never took the initiative to engage in art activities at the early stage. His teacher, Kawasaki, had to encourage him to draw. Nor did Yamamoto show any excitement, at first, on seeing a beautiful scene; he merely followed Kawasaki's directions.

Motsugi (1968), Yamamura's teacher, reported a different story in this case. Yamamura's interest in insects was too strong to encourage work in other areas. He spent hours and hours looking at insects and pictures of insects. However, he needed an order to draw a picture or to cut an insect pattern.

This type of behavior corroborates Turnure's conclusion from his studies of mentally retarded that they display a need for "outer directedness" (Turnure & Zigler,1964;Turnure & Larsen,1971). Turnure's series of experimental studies indicates that the retarded person has little or no confidence in his own solution to problems and looks for assistance from some source in the immediate environment. That is, the retarded person is more imitative of the behaviors of both adults and peers. Denny (1964) also found that the presence of an experimenter appeared to help direct attention to the task at hand. The teacher's guidance in starting a task is very important to the mentally retarded. Also, of great importance is the choice that the teacher makes regarding the object to get the attention of the retarded individual initially and maintain it, as it must be something that particular retarded person prefers.

Zeaman (1965) proposed general inattention of mentally retarded children to positive cues. However, the theory suggests that the mentally retarded child attends to special cues such as position cues or special object cues which the mentally retarded child likes.

Yamashita spent 126 hours over a period of 25 days tearing paper and pasting to complete one of his master pieces,"Sakurajima". Yamamoto spent 30 days on his masterpiece "Uji Bridge". Yamamura also spent hours and hours looking at insects and pictures of insects. He spent 12 hours in completing

artwork of "thousand ants", although he reduced his completion time to within 8 hours after 6 months(Kawasaki,1971;Motsugi,1968;Yamashita,1971).

Undoubtedly, normal individuals with training, could produce these same products but would tend to ignore or to get tired of drawing the vast number of details. One can readily detect this unusual attention to detail in the work of all three retarded artists.

Although student peer praise regarding their artworks was reported to have excited these artists, their long range interest, essential for art production, seemed to be maintained for other reasons. What appears to be the main sustaining factor in continuing their detailed art productions was the perseverating self-reinforcement of the art activities.

Special Adaptation of Materials, Equipment, and Teaching Tactics to the Individual

Most teachers of special education admit the importance of specially adapted materials, equipment, and teaching strategies for the handicapped to compensate for his educational deficiencies.

In Yamashita's case, Watanabe had to arrange for paper cutting by tearing. Paper collage did not require skill with scissors. Point touching drawing skills (pointillism) in a later stage was a transformation of this paper tearing and pasting.

He also used other tactics to improve the quality of Yamashita's production such as placing other papers to the top, left and right for use, when Yamashita ran out of space on the original sheet of paper as would happen when he was drawing tall flowers and long objects.

Yamashita's next teacher, Shikiba, introduced many sketching trips for which he provided him with the use of binoculars and a camera, thus facilitating his propensity to copy everything in detail.

For Yamamoto, Kawasaki had to arrange print work, otherwise he destroyed his artwork by excessive dark coloring. Color discrimination was developed on printwork by adding one color at a time. Incorporated into his pictures were dark lining and bright coloring from his earlier print work. The technique of pointillism was also introduced to create different shades and colors on pictures. The relationship of certain techniques learned earlier and utilized in later artwork is evident. Water color, for example, reverted back to print works and oil paintings to water coloring and printwork. Shape discriminations were trained through print work to reproduce the original sketches on various materials. Spatial relationship was developed by the use of a specially arrenged wire frame through which Yamamoto viewed objects.

Other procedures were also employed with Yamamura, such as finger painting, at which time he would even use his nails to draw very thin lines. Specially-made scissors enabled Yamamura to cut out insect patterns of 1 cm size with antennae and feet. Enlarged lenses for detailed observation were useful aids in his training. Because of Yamamura's strong interest in insects, Motsugi gave him abundant experiences with insects including raising them. Thus he was able to not only observe, collect and classify them, but learn the life cycles from the larvae as well. All life cycle processes were drawn with the teacher's guidance. Yamamura can draw about 300 different kinds of insects; the number of insects he has memorized is about 2,000 (Tsutumi,1969).

It is obvious that the teachers who worked with these three retarded persons paid much attention to each individual's needs, interests and aptitudes by implementing differential instructional tactics, adapted materials and special equipment. The gradual transformation from the use of one tool and skill to another was clearly evident.

Challenge for the Creativity of the Mentally Retarded

There is a whole profession of "art therapy" in the United States. Educators encourage "expressiveness" and "creativity" for all individuals including the mentally retarded. Recent reports from certain agencies such as Creative Growth in Calif. reveal very successful evidence in this regard. However, many retarded persons in comparison with normals or the gifted are unable to be "expressive" or "creative" beyond a certain point. It is the author's belief that the only way to overcome this difficulty for mentally retarded is by highly structured eleborative skill training with an enrichment program in their life (Morishima,1976), taking into account the individual mentally retarded's needs, interests and aptitudes as discussed in all phases of this article.Whether the foregoing tactics will produce novel combinations, strongly personalized products, and consistent products may depend on the elaboration of the instructional procedures in inputs, processes and reinforcements. Considering the slow development of mentally retarded persons, longtitudinal follow-up efforts are essential. The teachers involved in the instruction of the three unique human beings discussed here are examples of lifelong dedication to this educational work. These teachers have spent their lives with the retarded to facilitate follow-up. Then specific means such as adaptation, magnification, modification, rearrangement, substitution and transformation have made the students's work better.

Although general cognitive variables cannot be ignored for creativity, motivational and learning variables can be developed by teachers to compensate for cognitive dysfunction. Furthermore, the interaction mechanism of cognitive development suggests the possibility of certain cognitive development by stimulus input and reinforcement. The teacher's challenge is to enhance motivational and learning variables in the right hemisphere function through art production; this is the way to creativity.

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